The Instrumentalist

The New Magazine

VOLUME 1 NUMBER 5

MAY-JUNE, 1947

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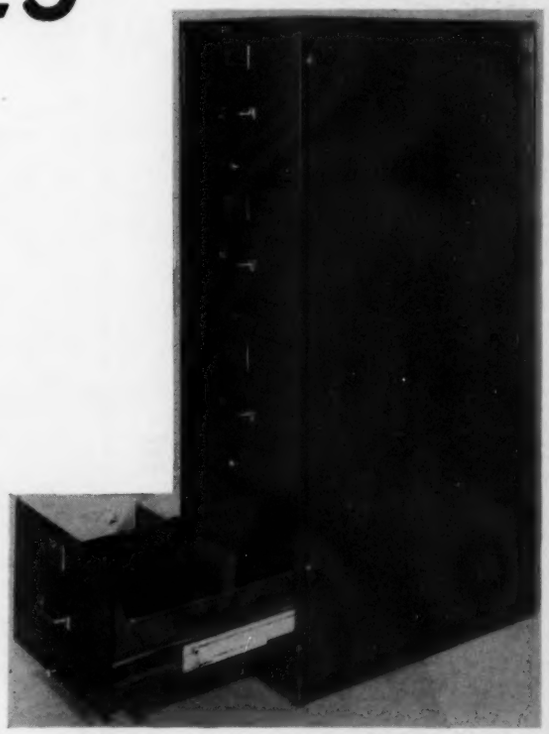

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May-June, 1947

TRAUGOTT ROHNER ..... *Publisher*
RAYMOND CARR ..... *Editor*

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It is the duty of the Advisors to assist in formulating the policies of the Association, especially those affecting the INSTRUMENTALIST. Suggestions for the improvement of the Magazine and the general promotion of instrumental music may be made through your nearest board member, or to the editors.

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VOLUME 1, NUMBER 5

Copyright, 1947

INSTRUMENTAL MUSIC THE YEAR 'ROUND!

J. MAYNARD WETTLAUFER
Freeport, New York

A SINCERE question of the value of education nine or ten months of the year arises in any subject. Many profound school men have been advocating twelve-month school for years. During the war, we found that four three-month or three four-month semesters of college enabled students to qualify for graduation in three and one-half or even three years. This type of acceleration is probably questionable, but was in force in many schools. Even secondary schools found that students who were above average scholars could carry six instead of five, or five instead of four courses, and graduate in three and one-half or three years. The procedure is probably a good challenge—at least to our "traditional" thinking. Music is one subject which needs this "Year 'Round" training.

Some years ago various instrument companies began sending various pamphlets to school music teachers on *how* to organize a summer program. They outlined a program which was practical in many cases. I should like to tell you how we did it in Freeport, and hope that you may find some ideas which can help you start a twelve-month program in your town -- the answer, I feel, to a "going" music program in September.

No Extra Expense

The main issue when any suggestion is made to a superintendent of schools is generally: How Much Does It Cost!? If, somehow, this first hurdle can be eliminated, the sailing becomes much easier.

In Freeport, the fourth grade beginners are taught free for one year. The following year it is necessary for each child to start his private lessons. Between June and September is a time-gap which, unless the pupil is rather apt, may mean another name on the mortality list of "quit" or "discontinued"—and, although private lessons are recommended immediately, (starting in June if possible) most parents wait until September to think in terms of lessons. As a result, a well-written letter to these parents will enroll 75% or more of these beginners in the summer program. The following is typical:

To the Parents of Fourth Grade Music Students (or Dear Mrs._____):

Your child (usually write child's name here) has had free music lessons during this past year. The progress attained is most satisfactory, and I believe you should plan to continue this musical education.

A music summer school has again been set up for a seven-week program. Daily rehearsals under the supervision of regular school music teachers will be held in (name of school) from (date to date) and all classes will meet in the morning. Every child will have the advantage of at least one hour of daily supervised practice. This will (1) keep your child from forgetting what he has learned this year and possibly losing interest in his music work, and (2) prepare him to some extent for his orchestra or band work next year. Up to the present time, his lessons have been with *like* instruments (all clarinets, violins, cornets, etc.), and he has had practically no ensemble training.

This program is definitely recommended. The total cost is nominal—$5.00 (or could be $10.00) for the entire summer. This is not intended as a substitute for private lessons, and anyone planning to start private work now should do so, for these lessons will teach him to play his instrument better. With this school rehearsal period, it should be a sort of "double-barrel" approach.

Registration will be held in Room 215 of the High School on July 1st from 9:00 to 12:00 noon. Kindly fill out the attached questionnaire and return it to your child's teacher before May 15th (or any appropriate date).

Name_____ School_____
Address_____ Telephone_____
Instrument played_____ Grade_____

I wish to enroll my son (daughter) in the Summer Music School program. I agree to pay $5.00 on July 1st (or first day of Summer School).

Signed (Parent or Guardian)

A similar letter is drafted to the parents of fifth grade students (stressing preparation for *leadership* in elementary orchestras and band the next year), sixth grade (preparation for Junior High units), etc. Junior and senior students usually realize the value of the program, and talking with them is usually sufficient, although a regular form letter is sent out with the usual registration form.

After a few years, the students will expect and request this summer program, for they know that they slide back too much unless they are in an organization during the summer months. An old adage is that the road to Heaven is paved with good intentions. Thus they intend to practice, but usually don't, unless a plan is established which obligates them to attend rehearsals. Parents understand and appreciate this fact also. By paying money, they want something in return, and will see to it that their child attends regularly.

Plan Popular

Out of approximately seventy to eighty beginners, more than sixty have taken advantage of this program each year. A program is also planned for the fifth and sixth grades, a group of some 150 students who have played for a year or two. These are all organized into bands and orchestras. Thus attendance of 100 pupils is reasonably assured, and, without any cost to the schools, a profitable summer is established. The students who actually benefit are the ones who pay for this at a very nominal fee.

Working from 8:00 A.M. to noon, four classes can be held: beginning

orchestra and band, and intermediate orchestra and band.

A similar program for the Junior and Senior High groups cares for the more advanced players, and an equal number of enrollments is attained.

With such a malleable program, any student making rapid progress is invited to rehearse with the next "higher" group. Interest is quickened when a clarinet player is singled out from the Junior High group to "Come at 9:00 tomorrow—play with the Senior group." Such competition, along with other tricks we all use, stimulates interest, and keeps these students on their toes.

Teaching vs. Odd Jobs

Some boards of education are not willing to pay the music director for this extra time. Rather than do it gratis, he goes out and obtains a job in an office or factory, thereby defeating the purpose of the twelve-month idea. Many schools have a board of education subsidized "summer program" which can mean anything from one evening of senior band rehearsal each week to a full-day schedule including all music classes.

We are rather well pleased with this plan. It leaves the pupil plenty of free time for "vacation from school." It does not add one cent to the school taxes. It has worked wonders in all our organizations, for they are reasonably prepared to begin work in September, and are not forced to go back and re-learn what has been forgotten over the inactivity period of the summer.

No Distractions

You will be amazed with what one hour every day all through the summer—with no interruptions of special assemblies, yearbook pictures, senior meetings, class play rehearsals and scenery building, sickness absenteeism (usually a minimum during the summer) or athletic practices and games —will do for your musical organization.

Any student who wants a full day of theory classes, band, orchestra, choir, and all the advantages of really full-time music, and can pay for it, should go to camp. A plug for this work seems unnecessary, since most camps have no difficulty in enrolling all the students they can handle. We in Freeport understand, however, that one hour per day does not produce the same result that four to eight hours will; but that our local program is a substitute—one that most students and parents will "go along with"—producing a very satisfactory program.

SOLO-1st-2nd-3rd!

By Chester C. Travelstead

One publisher labels the clarinet parts: Solo or First Bb Clarinet, Second Bb Clarinet, Third Bb Clarinet —and the same for the cornet parts. Another uses the same terminology for the clarinets, but for the cornets he uses: Solo Bb Cornet (Conductor), First Bb Cornet, Second and Third Bb Cornets. A third and fourth publisher have still different systems. There is no standardization in spite of certain recommendations by the Music Publishers Association and by the American Bandmasters Association.

What do the directors want the clarinet and cornet parts called in order to eliminate confusion? For the past eight months I have been gathering information from directors and publishers concerning present practices and possible future changes, and my findings have led me to the realization that there are some distinct problems yet to be solved.

Publishers have been especially helpful in their letters and have expressed a keen desire to change their policy if and when they are convinced that most directors need and want a change.

At a university last summer a survey was conducted among band directors from twenty-four different states. The majority voted for: First Bb Clarinet, Second Bb Clarinet, Third Bb Clarinet —and the *same* terminology for the cornet parts.

Readers of THE INSTRUMENTALIST are invited to send their answers and comments to this writer as affecting the above, also the following:

1. Are an adequate number of Second and Third Clarinet parts printed in the average full arrangement?

2. Should special parts be written for Bb Trumpet in addition to the Cornet parts?

3. Should special parts be written for Flugelhorn?

4. Should the publishers continue to print parts for the Eb Clarinet?

5. Should publishers continue to print music for Baritone and Trombone in the treble clef? What about other so-called transposing instruments? (See "Transposing Brass Instruments," by Traugott Rohner in the March-April issue of THE INSTRUMENTALIST).

6. Do you consider it advisable for the publishers to print *full scores* for all numbers published?

A summary of your answers to the above questions, and comments and conclusions, will be published in an early issue of THE INSTRUMENTALIST. Kindly address Chester C. Travelstead, Supervisor of Music, Public Schools, Lexington 37, Kentucky.

WHY CAN'T WE HAVE:

A bassoon with a simplified fingering mechanism?

It has been rumored around for the last several centuries that the devil has been making his appearances with a bassoon because the fingering of no other instrument has the unique characteristics of having such a *devilish* fingering mechanism; the fingering of the bassoon is the invention of the devil. Few of us who have tried to play the bassoon and really learn the fingerings have the energy left to raise our voices in disagreement. Is the bassoon the one instrument which is condemned to remain outside of the modern and efficient streamlining of its mechanism? Or is this a physical impossibility?

A standardization of the size and threads of bow screws?

Not being versed in the laws of the land, we would like to know whether there is a law against standardizing the thread of bow screws and what the penitentiary offense is for making one in which the threads do not strip after a few months' use? It takes less time to replace a broken or stripped bow screw than to deliver the instrument to a repair shop *provided* one happens to have the proper size screw with the proper size thread.

A water valve for the French horn?

It is beyond us to figure out the connection between the *rotary* valves and the *rotary* action that is necessary to empty the water out of the instrument. We are convinced, however, that there must be some reason for not putting a water key or two on the French horn and the only reason that appears to provide a clew to the mystery is the magic word of *rotary*. The textbooks have meticulously avoided this subject.

STRING clinic

RALPH E. RUSH
University of Southern California

THE STRINGS SHOULD TAKE MUSIC FROM THE SCHOOL INTO THE HOME

MUSIC EDUCATORS are constantly faced with the problem of how to carry the music program at school over into the home and community. One of the easiest ways to meet this need is to start in the string class the use of material that can be played equally well by small ensembles of various and assorted number of stringed instruments. The surest way to hold the interest of a young string player is to give him music to play that makes him feel important, and is the kind of music that "big folks" play.

While these young players are still in the beginning class is the time to start the practice of playing music of the chamber type. Among fine string musicians there has always been the strongest urge to play chamber music. Almost every great composer has devoted some of his best efforts to writing for the various combinations of string groups. Excellent musicians all know this and strive to know these outstanding musical masterpieces. Whenever one meets an outstanding performer on one of the stringed instruments, it can quite reasonably be assumed that here also is an ardent chamber music fan. The appeal to make harmony with one's fellows probably has kept more performers at their practice routine than any other factor.

It therefore seems quite logical to assume that the place to start this string player interest is in the string class. The average musician who has had no string playing experience will no doubt react in a negative way to this suggestion. Such a person would reason that excellent string quartets and trios of professional standing are composed of solo artists who have played together long enough to understand each other perfectly. This fact is true, but we are not thinking now of the professional musician but of the amateur.

Much early chamber music was written for the amateur.

We are aware of conditions in Elizabethan England when all ladies and gentlemen of social standing were expected to play as well as sing at social gatherings in their homes. But did you ever stop to consider that the materials they played were not written for the virtuosi? Our present day professionals have made use of practically nothing but difficult compositions, and most music teachers who have followed these groups have become connoisseurs of difficult chamber music only. Does music necessarily have to be difficult to be worthwhile? Too few of the teachers in the public schools have made any attempt to obtain simple, easy music for the beginning string players.

Most of the *average* high school violin, viola and cello players have not even had a taste of the grand experience known as making "intimate music." Once teachers start to explore this too-slightly known literature, a vast field of opportunity presents itself. Much of the music of the time of Bach and Shakespeare was written for "Chest of Viols" and it was common knowledge that this music was equally apt for "voice or viols." In this so-called "Golden Age" of the musical amateur everyone played and sang in the home. What an opportunity Music Educators are passing up in not reviving this interest in "home music."

The music teacher's task is not only the relatively simple one of teaching children to sing songs or to play an instrument, but the important obligation of building up attitudes and folk ways which make music a very definite and important part of living. Music in school must become so much a part of the child's thinking and acting that it will be the natural thing to continue to make and value music highly at home. These attitudes and appreciations should guide and stimulate students to use their musical skills after they leave school.

When we transfer the center of musical interest from the school, with its large groups, to the home, with only a few players, then we will have accomplished a real job in Music Education. Where in the entire field of music teaching can we find a more fertile area than the one offered by the stringed instruments to accomplish the tying of the home to the school. The crying need for teachers who will take time for this important assignment is so apparent! We need teachers with vision and interest who will give this area a chance.

String Tone.

All music teachers should know that the tone of the string family is very similar to the singing and emotional qualities of the human voice. The instrumental family differs from the voice family chiefly in not being linked with language. The full choir of strings represents a sound-body which

surpasses human voices in variety both of pitch and possible combinations. The combining of different members of the violin famliy into a homogeneous group, the development of the technique and manner of playing these instruments has remained a miracle of human invention since the time of Haydn. Improvement in the type and form of the strings has seemed neither possible, necessary, nor desirable since the period 1700-1730 when Stradivarius made his masterpieces. With the exception of the mechanical improvement of the bow by Tourte during the eighteenth century, no change has been made in the art of making stringed instruments.

Much progress has been made in their playing technique, however, and that is why it is so important for teachers to realize that in the early days of Corelli, before the professional, virtuosi type of technique was even known, string ensembles did exist, and all players of the bowed stringed instruments participated in chamber music.

Small group playing develops the individual.

Small ensembles of from two to ten or twelve can play much well written chamber music. Small group performance develops a self-critical attitude which is far better than the careless, don't care attitude that most members of large groups seem to have. In chamber music each instrument of the group has something to say. A good performance requires that each player subordinate his playing at times since he has an accompanying part, and that he lead out at other times when his part seems to be solo in character. The emphasis in this kind of playing is on the individual contribution and initiative, which is certainly the emphasis that every young string player needs from the start.

Literature.

Every attempt to list materials will be criticized in certain quarters and such a listing is usually either a comprehensive catalogue of all available literature, which is of very little value, or it becomes a special personalized list of the compiler which again is not widely accepted.

Since so many young teachers, however, need guidance in locating acceptable string literature, the following brief suggestions are made. In general all of these suggestions are good in any combination of strings from the simple violin and piano up to the complete "Grand quintet." Combinations of one, two, three or four violins, and duets, trios, quartets and quintets with or without piano are also possible.

This type of literature offers so many possible effective combinations that it becomes a must for "home music," where the combination varies with each crowd that gathers. Boys and girls delight in playing duets, trios, quartets and quintets with their school mates and with relatives or neighbors who can join in the fun of making this type of music. If the thought has not already occurred to you, it might be suggested that these various combinations of stringed instruments with or without piano will no doubt bother the neighbors *a great deal less* than the annoyance of their radio turned up full blast.

The materials that are suggested here will only give the beginner a start, but it can be the nucleus of a list of fine string materials. In the G. Schirmer Catalogue there is a set of twelve suites called "Master Series for Young Orchestras" which includes a "Handel Suite" which is very easy. Also there are the Haydn and Mozart Suites which are more difficult. All of these numbers are playable with any combination of stringed instruments, and there are wind parts also available in case the string ensemble needs to be expanded into a small orchestra.

In the Boosey & Hawkes Catalogue one finds a set of about sixty numbers in the "Hawkes School Series" which were originally arranged for three violins, viola, cello and bass. All of these numbers can be played in any combination of strings with piano and there are also *ad. lib.* wind parts.

In this series are recommended the "Little Norwegian Suite" by Hansen and "Melodies by Josef Haydn," arranged by Woodhouse. Gamble Hinged Music Company has a "Junior Masterworks" album which contains fine music for early ensemble playing. The "Sarabande and Little Fugue" by Handel are especially good in this set.

Galaxy Music now handles some string music which was originally published in England known as "Polychordia String Library." In this catalogue the "Sinfonietta in A" by Haydn is rather easy and a "Sinfonietta in D" by Mozart is a little more difficult. Both numbers can be used with piano in any combination of strings.

Oliver Ditson publishes a collection of "Fourteen Familiar Christmas Carols" arranged by Fyffe which make excellent easy beginning material for string chamber playing. The quartets and trios of Hans Sitt, Dittersdorf, Haydn, Mozart and Beethoven lie within easy reach of good high school chamber music players. The Flonzaley Albums contain a wealth of lighter materials which can be used for all occasions.

String players and teachers who have had experience in chamber music will need no urging to continue this activity. Others should try and see for themselves.

SUBSCRIBERS

Your subscription expires with this issue if you subscribed for one year beginning with the September issue.

You can save money by renewing now as our low introductory rates will shortly be raised.

For a short time we can accept your renewal for one year, $1.00; two years, $1.50. These were our low introductory rates.

Note that the three year rate has been discontinued. Before the end of three years The INSTRUMENTALIST will undoubtedly be a monthly publication, in response to popular demand.

When subscribing or renewing, give address, position and your nomination for member of the Board of Advisors (see page 3).

SIGN CONTRACT

The Music Educators Association, Associate Local No. 3 of the American Federation of Musicians, has entered into a contract with the Chicago School of Music of 30 East Adams Street. The contract included two weeks vacation with pay and pay for scheduled lessons not attended by pupils. The association now represents most large music schools and colleges as well as studios in the Chicago area.

Fingering Charts

OLD and NEW

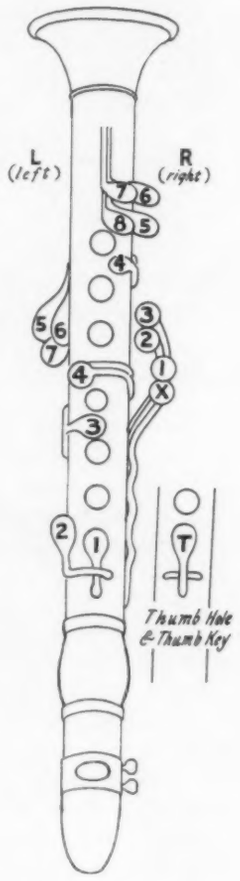
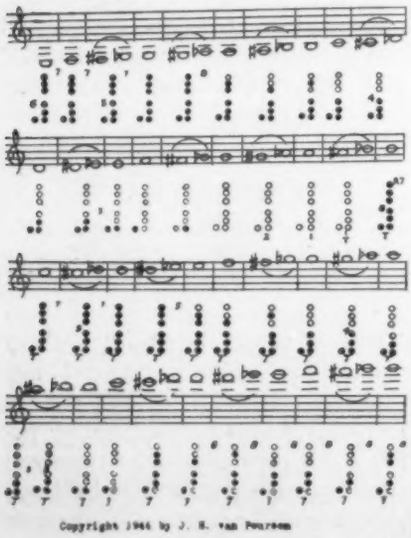
JAMES E. VAN PEURSEM
Teachers College, Richmond, Kentucky

IN THE TEACHING of music there is an almost universal acceptance of certain learning devices which are not music at all. These devices actually come between the music symbol and the music itself, they themselves have to be learned and they are discarded very soon, and they gradually lose their importance for the developing musician.

For instance, there are the sentences which are used as a help in memorizing the degree names. And there is the use of syllables in learning to sing music at sight, not accepted in all quarters for the very reason that these syllables are interposed between the notation and the actual performance. Among such teaching aids, fingering charts for players of wind instruments have a proved value, as witness every instruction book whether elementary or advanced.

Cock-Eyed Charts

Where such expedients are used and accepted, all thoughtful teachers will agree that, given equal success in the teaching objective desired, that device is best which is simplest to learn and



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to manipulate, and which demands the least attention on the part of the teacher and of the student. This business of learning music is difficult enough in itself without the imposition of additional formulae to be learned or puzzles to be solved.

It is somewhat difficult therefore, to understand why teachers of clarinet and oboe, and the publishers of methods for these instruments, in this stream-lined age and with our accumulated experience in the visual presentation of educational problems, continue to use a device in the teaching of beginners which apparently dates to the first instruction book and which is literally cock-eyed. I refer to the time-honored fingering chart which displays the right hand keys on the left side of the diagram and the left hand keys on the right.

People *can* learn fingering from this chart, of course. But with how much puzzlement to the beginning child, and with how much unnecessary scrutiny on the part of even the advanced player. Even after a given system of key and hole numbering and lettering has been memorized, mentally there must take place that torturing shift from left to right or right to left. How much more economical of effort, and how much greater the attention allowed for the real problems, if the chart were obvious and readable at first glance.

Turns Bell Up

This simplification can be accomplished so easily—by just printing a chart with the bell of the instrument up instead of down. This may seem, to the teacher adjusted to the conventional chart, to be merely substituting a vertical incongruity for a horizontal one. But the writer knows from experience that such an objection lies only in the mind conditioned to the accepted diagram.

Children and adults accept the picture of the instrument with the bell up without a qualm, and they learn the fingerings with much less turning back to the chart. The picture is correct for them. The pragmatic test is the one that counts. Children and college students in my college, and G. I.'s at the U. S. Army University at Biarritz, France, have found it a nearly painless way of learning fingering. There is

no mystery when the right hand keys are on the right, the left hand on the left.

Although for other reasons the swing addict may approve the bell-in-the-air picture, this position actually does present the clarinet as the player *sees* it, when he looks down at the instrument in front of him, or slightly to one side. Neither does he ever, except in a mirror, see his own instrument as in a mirror diagram.

On a sloping music stand the picture with bell up will be at about a 90 degree angle from that of the instrument as actually held by the player, or at the same deviation from the actual playing position as that of the ordinary chart. The left hand is the nearer hand, the right hand the more distant; the thumb hole and E hole are at the performer's end of the instrument, and the other holes and keys are distributed farther from him, just as he finds them in playing.

Easier to Read

With the chart lying on a table, the angle of deviation is practically zero. This visualization is so readily comprehended that the student will read even a vertical wall chart with ease at first glance. An additional advantage is that individual fingering can be placed anywhere in the text by indicating only the finger holes and the necessary keys, the R and L being unnecessary because the key number on the left in the picture is the key played by the left hand, the same being true for the right.

One final criticism may yet arise. Since all of the great teaching methods picture the chart in the reversed position, it may be argued that we will do the beginner a dis-service to teach him a method of reading fingering which he will have later to unlearn. But by the time he has advanced enough for these books, he will be at home on the instrument; the basic fingerings will exist for him in actuality and not as a picture, so that the chart will only be a reference for a special fingering used for particular note combinations. Besides, since no two charts use the same system of key marking, even the student taught the conventional diagram has to relearn key symbols when he takes up a new book, or else to work out each fingering as he looks it up.

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Mr. Administrator——

BABSON DISCUSSES ECONOMIC VALUE OF MUSIC

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By Roger W. Babson

Roger W. Babson is known as one of the most dependable business prognosticators of our day. His syndicated articles on economic trends are read daily by millions. We feel that the following statement by a man of his position is exceedingly important.

Babson Park, Mass., April 26. The immediate lesson from the recent Russian negotiations is that we must keep America strong,—physically, intellectually and especially spiritually. This is the only way to "win the peace."

World Peace and Education

A price must be paid for everything we accept. In the case of the most worthwhile things, this price includes something much more than money or what can be purchased with money. It includes sacrifice of time, energy, thought and prejudices. This will require radical changes in our schools and colleges. There is no short-cut to world peace.

Of course, the first thing which our educators should do to insure world peace would be to develop a universal language, accompanied by the teaching of a universal history. There is no more reason why all nations cannot see the same language and history books as they now use the same arithmetics. Furthermore, the United Nations could teach all their people a universal language and a universal history in one generation.

Music a Universal Language

As a practical move in this direction, every nation should give more attention to music. All nations now use the same musical scores. A musician of any nation can read and play the music of any other nation even though he cannot speak a word of the language. Thus, music offers a very practical and available stepping stone to the much-needed universal language and history.

But I want to emphasize something about music of even greater importance. Music is more than a universal *written* language; it is a universal *spoken* language. People who can neither read words nor music can talk together through music! In fact, the *words* of the great hymns are insignificant compared with the music. The great symphonies have no words at all.

Music as an Influence

Music can convey thoughts without words and may do it much better than words. Music can develop confidence or fear, hope or discouragement, love or hate. Music may not take the place of armaments, but it certainly should be used by governments to supplement armaments. Music has potential power far exceeding that of atomic bombs. Our State Department could well afford to spend $10,000,000 a year on music.

I often urge upon parents the importance of training children to become experts in some one thing. The chosen line is not important provided the boy or girl can pass a competitive examination thereon, — whether it is mechanics, typewriting, accounting or music. Music is an excellent insurance for any young person. The ability to sing or play will make friends and—in an emergency—make a living.

National Federation of Music Clubs

Parents should join the Music Club of their community and support community music in all its phases. This will show your children that you are interested in music and will enable you to help them become interested. This will give them both pleasure and economic insurance;—also a part in a practical world peace program.

Five thousand music clubs are now joined in the National Federation of Music Clubs. Mrs. Guy P. Gannett of Portland, Maine, is President. This Federation is encouraging music in all homes and communities; it is even entering the international field. It has recommended that all American musical organizations unite in a great International Music Congress to bring together representatives from many countries. There they will discuss the future of music, render their best performances and in one way further the uniting of the peoples of the earth in "one world" in complete harmony.

A Personal Confession

My entire life has been given to the study of *figures,*—or what the professors call "statistics." These figures, I have laboriously collected, compiled and used in an endeavor to measure and forecast business, investment and social trends. At one time I almost worshipped *figures.* But now—at the age of 70—I have concluded that the world is not ruled by *figures*—but rather by *feelings. This is another reason for my interest in music.*

FAMOUS LAST WORDS

By Former Music Directors

"I can't get my pupils to practice."

"My student audiences do not appreciate good music."

"My superintendent held me down for fear I would want a raise."

"My students cannot take care of their music and instruments."

"Our state music program was sabotaged by school administrators who were intimidated by the left-wing athletic lobby."

"My wife says she married me, not the band."

"I'm already overworked, why should I work any harder? I don't get paid for it!"

RISING SALARIES

Indiana has passed a $2400 minimum salary law for teachers. Tennessee has doubled its school appropriation. Virginia has increased its appropriation. Before summer, many other states are expected to take action.

NEA Research Division shows that in cities 30,000 to 100,000 population salary schedules for teachers increased about 22% in the past two years. Scores of local communities are making favorable salary adjustments, but plenty remains to be done.

WOODWIND clinic

GEORGE E. WALN
Oberlin Conservatory

The Bassoon

THE BASSOON, fagot or fagotto is a natural bass voice in the woodwind family of instruments. Were it to extend in one straight piece it would measure about 9½ feet in length. With a range of well over three octaves starting with the low B♭ (third added space below the bass staff) it depicts various timbres as one plays in its various registers.

One great bassoon fallacy is the commonly heard nickname, the *clown* of the orchestra. True, it can depict humor and joy better than most instruments, as illustrated in the prominent solo passages in the Sorcerer's Apprentice of Paul Dukas, but it can effectively go to the other extreme in its sombre and soul-rending melancholy appeal as illustrated in the Adagio movement of Tschaikowsky's Sixth (Pathetic) Symphony. The instrument is frequently used with just as much effect in melodious and song-like leads. Boys and girls in the schools are using it with charm and satisfaction in solo performances of such beautiful music as the Mozart and Weber Concerti. As a bass and tenor voice in the woodwind choir its tone is rich and resonant.

Beethoven appears to have been the first to have written extensively for the bassoon. Mozart and Haydn, however, were enthusiastic contributors to its literature. Here in America our preference is for the German bassoon (Heckel System) and yet it is interesting to note that the French who use the French (Conservatory) System are responsible for most of the finest modern solo literature. The Conservatoire de Paris through its Contest requirements for its students has stimulated the creation of much fine music and the development of many fine players.

Present Obstacles

The bassoon situation in the schools of America, our immediate interest in this article, is not as bright as we wish it were. Why do we find such a scarcity of players? The school director feels grateful if he has one player who can play his part with a good tone and with good intonation, and is somewhat overwhelmed if he has two capable players in his organization. I don't believe this scarcity is due to the difficulty in learning to play the instrument. Instead, some of the following reasons are more likely to be causes:

1. Scarcity of instruments. For the past five years this has been a real obstacle. The principal manufacturer, Conn, was occupied with war work, and imports from Europe were negligible.

2. Poor quality instruments in poor working condition. With a general shortage existing it has been quite a natural procedure for the professional players to buy the few really fine instruments. Then too, the scarcity of capable repairmen often resulted in the use of instruments which did not play properly. This frequently led to poor results, discouragement, and dropping.

3. Lack of capable teachers. Too little time is spent in our teacher training institutions preparing the instrumentalist to teach the double reeds unless the bassoon or oboe happens to be the instructor's principal instrument. My plea here would be to urge instrumental teachers to do summer study on the bassoon and oboe, either with private teachers or in schools.

4. High cost of bassoons. Perhaps the greatest negative factor in the promotion of large numbers of bassoonists in the schools is the present inflated purchase price of the bassoon. Costs have doubled and tripled since the war. My hope is that prices will settle down to figures where schools and individuals can afford them. Some encouragement reached me today in a letter from a New York jobber who stated that he has just received a shipment of bassoons and contra-bassoons from Czechoslovakia. Perhaps with increased production, prices will decrease?

Note: In the past three issues of The INSTRUMENTALIST emphasis has been given in turn to the playing and teaching of the clarinet, flute, and oboe. It is hoped that in an early issue the neglected saxophone will receive its just emphasis.

The Care of the Instrument

How wonderful it would be if all boys and girls who handle their own or a school bassoon would realize that they are working with a delicate instrument which is almost impossible to replace. Sometimes I feel that the bassoon is more abused through improper care than any other woodwind. Instead of giving it rough treatment because of its size the student should exert the greatest of care not to bump it, lean it where it will fall, or lay it in a hazardous place. Heed the following directions:

1. Always pour out the water which accumulates in the bottom (boot) joint. With a cloth attached to a string and lead weight, wipe the moisture from the side of the instrument where the moisture accumulates. A piece of cheese cloth wrapped on a swab will absorb the moisture in the boot joint. Cloth is preferable to the usual swab which comes with the instrument. Moisture left in a woodwind instrument encourages wood rot.

2. Clean the bocal (crook) at frequent intervals. A pipe cleaner in the small end will help. A fine wire pushed all the way through the bocal in order that a pipe cleaner bent in half may be attached to the wire and pulled through is a common way of cleaning. Run warm water through to loosen the dirt, preceding the above manipulation. The small air vent on the bocal should be cleaned from time to time with a needle or pinpoint.

3. At intervals of about a year remove the metal cap from the end of the boot and dip the elbow into molten paraffin to seal the washer against leaking.

4. The surface of the pads must be kept clean and the pads must remain soft and pliable. The tone holes should be cleaned with pipe stem cleaners.

5. Grease all the joints with cork grease about once per week or as often as needed.

6. Always take the instrument apart and put it in the case after playing. Just the other day one of my students failed to take the instrument apart and the cork on the bocal became sealed or stuck. When the bocal was removed the glue would not hold and the cork twisted off and was ruined.

7. In the summer, when wood swells, it may be necessary to sand down the cork joints. If the joints are cord wrapped rather than corked it is a simple matter to unwrap a few strands of the cord.

8. In grasping the bocal be sure to grasp it directly above the cork joint—not out near the reed at the tip. A leverage at its tip will likely open a seam in the metal. It is very difficult to repair a bocal leak properly. New ones are difficult to buy and are expensive. Bocals are usually numbered 1, 2, 3, with number 1 being the shortest for raising the pitch of the instrument.

9. Never place a woodwind instrument near a hot air register or radiator because of the danger of cracking and checking.

Reed Hints

I am often asked how long a reed should last. One eminent authority says a reed which is played every day will remain perfect for six or eight days. If played for short periods, however, it will last for a long time. In any event, a reed is short lived; so if you have a good one, take care of it. A few suggestions are given below:

1. A reed which has been played for a few days should be washed and cleaned. Pull a pheasant or chicken feather through from the round end of the reed, and be sure the reed is very wet to avoid damaging the tip.

2. A new reed which seems to respond freely at first will often become heavy and lacking in response. It should be sanded lightly or filed (while wet) over most of the surface which extends into the mouth, with a fine grade of wet sandpaper.

3. A good reed should speak easily in all registers with very little lip pressure from the player.

4. Each side or lip of the reed must balance in thickness and shape with the opposite side to respond properly.

5. In general a reed which does not speak easily in the low register is too thick, particularly toward the back of the playing surface. If the high tones are difficult, the reed is probably too thin toward the tip, or all over.

6. Often a reed can be made to play by an adjustment of one of the wires. If too open at the tip, a pressure upon the front wire may ease it considerably. The two visible wires work inversely to each other. If you press the front wire from top to bottom the tip of the reed closes, but if you press the second wire in the same manner the tip of the reed will open. The widest part of the opening at the tip of the reed should be approximately $\frac{1}{16}$ of an inch.

7. If a reed is too reedy sounding, try rounding the second wire.

8. Tools essential to the bassoonist for the mere adjusting of reeds include the mandrel for holding the reed, the plaque for fitting between the lips of the reed, a reed knife made of the finest steel, small pliers, small file like an auto points file, fine sandpaper (3/0 to 8/0), and a reemer for seating the reed on the bocal.

9. Every bassoonist must learn to adjust his reeds. Soon he should make his own. A helpful guide in this regard is the book "How to Make Double Reeds" by Artley. (Selmer Co., Elkhart, $1.00).

Playing Suggestions

1. In regard to the crotch for the right thumb, there is a difference of opinion. Some players prefer it while others do not. If the crotch is not used the player should rest his thumb directly upon the brace which joins the low E (pancake) key.

2. In the place of the neck strap more and more professional players are holding the weight of the instrument by sitting on the cord which hooks into the metal cap at the very bottom of the bassoon. It is a simple matter to drill a hole in the seam at the bottom of the cap.

3. Most players play with the reed in the mouth to a point where the upper lip nearly reaches the first wire. There should be some overbite with the upper jaw or a receding lower jaw. The preferred embouchure by the great majority of players is the one just mentioned, and not one with the lips in an even profile.

4. In acquiring good tone quality one should listen to symphony players in person, on radio, or on records. The warmth of a good cello tone is excellent to try to imitate. The slowness of the vibrato obtained by a good cellist is about right for the bassoonist, in my opinion. The vibrato, after a good steady embouchure is formed, can be developed just as done in singing; i.e. from the diaphragm. A slight bit of jaw or chin in places is desirable if properly developed for steadiness and if used discreetly.

MATERIALS FOR STUDY

I. Beginning Methods

a. Rubank Elementary Method or Beginning Method by Lenz (Belwin). Good for young student.

b. Method for Bassoon — Dall Fields (Cole). Good for the student who already reads music. Progresses rapidly.

c. Method for Bassoon — Weissenborn (Cundy-Bettoney or Carl Fischer). Complete and progresses slowly.

II. Intermediate Studies

a. Weissenborn Method (listed above).

b. Weissenborn Etudes, Book I (Carl Fischer).

c. Jancourt—Bassoon Studies edited by Collins (Belwin).

III. Medium Stage of Advancement

a. Jancourt—As above using latter part of book. It includes use of tenor clef.

b. Weissenborn Etudes, Book II (Carl Fischer).

IV. Advanced

a. Milde—Scale and Chord Studies (Cundy-Bettoney).

b. Milde—Concert Studies (Merseburger).

c. Mazas—24 Studies (Evette and Schaffer).

Some of the better solo literature for bassoon and piano is given below. The number represents the approximate grade of difficulty.

(1) Collection of Easy Solos—Heacox (Ditson).

(1-2) Collection of Famous Melodies—Boyd (Witmark).

(1) Valse Romantique—Buchtel (Kjos).

(2) Mummers—Merle (Carl Fischer).

(3) Ballad, Humoresque, and March Eccentric—Bakaleinikoff (Belwin).

(3) The Jolly Dutchman—Isaac (Carl Fischer).

(4) Hungarian Fantasy—Weber (Cundy-Bettoney).

(4) Bohemian Dance Rondo—Pisk (Rubank).

(4) Polichinelle—Rathaus (Belwin).

(4) Cappriccio—Weissenborn (Cundy-Bettoney).

(5) Premiere Solo—Bordeau (Rubank).

(5) Adagio and Rondo—Mozart (Rubank).

(5) Concerto in B♭ — Mozart (Cundy-Bettoney).

(5) Concerto in F—Weber (Cundy-Bettoney).

(6) Solo de Concert—Pierne (Rubank).

PADS FOR WOODWIND INSTRUMENTS

The perfect pad is one which seats so well that no air can possibly escape and which is noiseless or almost noiseless in operation. It is the combination of both factors which is so difficult to achieve.

The INSTRUMENTALIST asked two authorities in the field what the present situation is and what are the prospects for the future. Mr. Mel Webster, Jr., of H. & A. Selmer, answered "Unquestionably the finest material for pad surfaces is imported fine-grained tanned sheepskins. From our experience, this is the only material which comes up to the specifications necessary in making the nationally advertised ToneX pads. Results obtained in using material other than animal skins for musical instrument pads have been negative so far. Synthetic materials that are soft enough are either sticky or noisy, but we still have hopes that some sort of synthetic material can be manufactured which will be suitable."

Eric Brand, also of Elkhart, and who specializes in repairing and repair supplies, states the present situation very concisely: "For all practical purposes, bladder skin covered pads with a woven wool felt lining have proved best for clarinets, oboe, English horns, flutes and piccolos. Leather covered felt filled pads have proved best for such instruments as saxophones, bass clarinets, etc. As a general thing bladder skin covered pads would be a lot better for saxophones and bass clarinets, but the chief drawback is that the skin is so thin that it does not last very long, especially on saxophones. It is absolutely necessary to use skin pads for the best results on the woodwind group mentioned first. Where one can use leather pads, it is because such instruments will work fairly well with the slight leaks permitted with leather pads."

Mr. Brand continues, "I have seen rubber, several types of plastic and even metal used as a pad, but to date all of them have disadvantages that cause people to discontinue their use. The metal pad was an interesting application on some instruments made in Italy. These pads were metal with taper seats, just like the poppet valves in an automobile engine. They even had a metal insert in the instrument with a taper receiver to seat the valve properly. They did cover and the instrument had good volume, but the pads were definitely too noisy."

Whether or not the perfect pad which will last not a semester, not four years, but forever, and which will seat properly high in an airplane or under water, will ever become a reality, only time will tell. In the meantime we are assured the manufacturers of pads and instruments will leave not one stone unturned to achieve pad perfection.

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THE VIOLONCELLO

Basic Playing and Teaching Fundamentals

Louis A. Potter, Jr.
University of Illinois

THE PROPER CHAIR for the 'cello student, while it may seem a trifling point, is important. It preferably should not be one of the usual type of folding chairs with the seat sloping backwards, but should be a substantial chair with a level seat, and of the proper height for the student. The student should sit well forward on the chair, his left foot flat on the floor, advanced a little and the toe pointing slightly outward to the left. The right foot is drawn back so that it rests flat on the floor just at the base of the right chair leg. In this position the right leg of the player should be out of the way when bowing on the C string.

The end-pin of the 'cello is pulled out so that when the instrument is placed between the knees (slanting slightly inward from left to right, and slanting forward also) the edge of the lower left corner of the instrument fits into the hollow of the inside of the left knee, and the edge of the lower part of the back of the 'cello rests along the side of the calf of the left leg. The right knee rests against the lower rib of the instrument, with the upper part of the calf of the right leg touching the 'cello at about the widest point of the instrument.

The upper rim of the 'cello rests against the middle of the chest, just under the breast bone, while the scroll extends over the player's left shoulder (the bottom of the scroll must not rest on the shoulder nor should the neck of the 'cello be too close to the player's neck). With a short-armed player the instrument may slant slightly more to the right than ordinarily is the case, in order to facilitate bowing at the point (especially on the A string). However, it should not be turned so far that bowing on the C string will be hindered by the right knee; nor should it become necessary for the player, in order to avoid this, to place the right foot so far back that the heel must be raised from the floor.

It is important that the 'cello be in a comfortable, accessible position, resting against the middle of the chest, with the weight of the instrument on the end-pin. The knees do not support any of the actual weight of the 'cello but are used only to steady the instrument. (See Fig. 1 and Fig. 2 for position of the instrument.)

POSITION OF THE LEFT HAND

THE FOLLOWING method for teaching the student the correct placement of the left hand has proven quite satisfactory and concise. Have the student stretch out the left arm to the side and in line with the shoulder, with the palm down and the hand on a level with the arm, wrist flat. Then stretch out the fingers slightly and bend the first and second joints (as if holding a ball), at the same time placing the thumb opposite the second finger (See Fig. 1).

Now the student turns the forearm toward himself, from the elbow joint, in the meantime turning the palm of the hand toward his chest; and, without altering the relative distance of the fingers, places *all four fingers* on the string. The first finger should be about three inches below the saddle (nut) of the 'cello, with the left fingers at right angles to the fingerboard. The thumb rests lightly (without being bent) on the neck of the instrument, opposite (or just a little above) the second finger. (See Fig. 3).

The fingers should be spaced evenly apart and be well curved, with the fleshy part of the tips pressing the string firmly, although the fourth finger, because of its smaller size and position, may lay flatter than the other fingers, but not in a "mashed down" position. The left wrist should be on

Very little has been written or published on the teaching of the 'cello. Mr. Potter has, the editors believe, made a valuable contribution. To publish his entire manual serially would require several issues. The amount of space given his book in succeeding issues will depend upon the response of our readers. Drop us a post card if you wish us to continue these 'cello articles. Bear in mind that they may furnish valuable reference material at some future time.

Fig. 3

an even plane with the forearm and must not be bent, the elbow sagging down. Therefore, the left elbow must be high enough and sufficiently well forward that the wrist and forearm are on an even plane and the fingers are at right angles to the fingerboard. The knuckles of the hand will thus be about even with the top of the fingerboard, and the fingers will be able to press down the string with full strength (See Figs. 2 and 3).

Because of the different level of the strings over the fingerboard the left elbow and forearm are on a slightly higher level for each respectively lower string from the A to the C, and the thumb moves slightly toward the left side of the neck of the 'cello for each lower string.

It is important to watch that the arch of the left fingers is maintained, and that the left hand never "caves in" at the thumb joint. The fingers when lifted should be about one-half inch above the string (for the first stages at least), and held over the string in the proper position for each note.

For the beginner, stopping the string with only one finger at a time (when using other than the first finger) and "bunching up" of the fingers must be avoided. The fingers when stopping a note should strike the string firmly and decisively from the knuckles ("like little hammers"), and always with the fleshy part of the tips.

The beginning player's fingers should remain on the string as long as possible in order to facilitate accuracy of intonation and to make for clarity and solidity of tone. When the second finger stops a note, the first finger should support it; when the third finger stops a note, the first and second fingers should be pressed down also; and when the fourth finger stops a note, all the fingers are pressed down.

Fig. 1

Fig. 2

Higher Positions

In playing in the fifth, sixth, and seventh positions the thumb moves more to the left side (from the player's viewpoint) of the neck of the 'cello. In the seventh position (and possibly the sixth—especially for players with small hands) the thumb will rest more against the left side of the fingerboard than underneath it. If the left hand and arm are placed in the proper manner in the lower positions, as has been herewith described, the hand will be able to shift freely along the fingerboard to the higher positions without a change of position of the upper arm. Any unnecessary change of position of the arm in shifting would cause delay in the movement and also jeopardize the intonation, and must therefore be avoided. (See Fig. 4).

In playing in the thumb positions the thumb should press the string down firmly and be straight across at a right angle to the strings. In a good deal of the playing the thumb stops two neighboring strings simultaneously. In playing on the A string, for example, the D string would also be stopped; in playing on the D string either the A string or the G string, depending on the musical passage, would also be pressed down by the thumb; etc. This is done principally in order to have the hand already prepared for playing on the other string when this is required. (See Fig. 5).

THE PIZZICATO

THE TERM pizzicato is the Italian equivalent for "plucked"; hence the strings in playing pizzicato are sounded by plucking them with the fingers. Usually this is done with the first finger of the right hand, occasionally with the second finger. In playing notes in a more rapid succession the two fingers may be used alternately. The thumb of the right hand rests against the right side of the fingerboard; and the bow is held in the palm of the right hand with the third and fourth fingers (also with the second finger if it is not being used for plucking). The hair of the bow should be turned up, toward the player. With this position the regular playing position with the bow can be quickly and easily resumed.

(to be continued)

Fig. 4

Fig. 5

IT'S NEWS TO US

THE THUMB POSITIONER

A device is now offered for sale which may be attached to the neck of any string instrument for the purpose of correctly placing the thumb. It is said to teach the correct technique of position changing in a moment and to eliminate the basic cause of faulty intonation. See illustration. The price of the device for violin, viola or cello is $1.50; and for string bass $1.75. Music Education Devices, 475 Fifth Avenue, New York 18, New York.

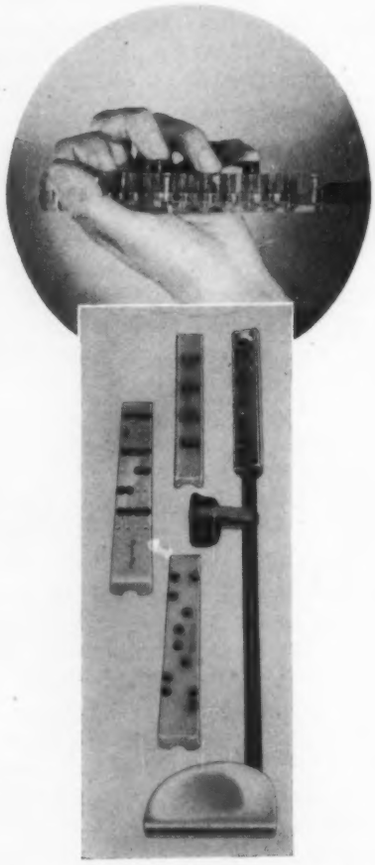
The designer of the Thumb Positioner Harry Allen Feldman, was associate conductor of the New York All City High School Symphony Orchestra, visiting lecturer at the University of Nebraska, author of "Music and the Listener" and other books and articles.

CHRISTMAS SHOPPING

A line of novel toy instruments, including the *SousaFun* (49c), *SAX-O-FUN* (39c), and other items, is being advertised extensively by the Trophy Products Company, 212 Prospect Avenue, Cleveland 15, Ohio. The SousaFun, a kazoo bass horn, is all of 6¾ inches in length, complete with "open valves, replaceable vibrator, and scientifically designed acoustical tone-chamber."

"FINGER-FLEX"

"Finger-Flex" is a device for silent violin practice which is intended to develop muscular coordination and finger flexibility. Plungers shown in the illustration are spaced according to the steps and half steps of the finger board. In practice they are raised and lowered, or locked out of the way. The device apparently serves also as a space-frame for students having vague ideas of the



finger board. It may be a time saver in speeding up advancement for beginners, and as a warm up device for advanced players. Useful in dormitories and other places where the sounds of audible practice are objectionable. Special introductory price for a limited time only, $19.75. Plastic and Musical Products Company, 15526 Harper Avenue, Detroit 24, Michigan.

INSTRUMENT OILS

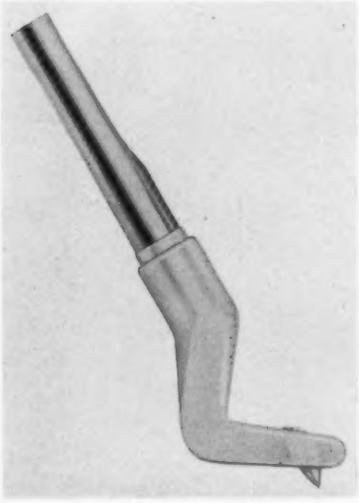
Two entirely new oils for instrument valves and slides have recently been made available by the Buescher Band Instrument Company, Elkhart, Indiana.

The new oils were developed at the request of Buescher by one of the nation's best known petroleum laboratories, and are designed to overcome all of the shortcomings of ordinary lubricating compounds. They are pure and non-gumming and may be applied liberally without fear of deposits which slow up the action of valves and slides. The Company calls attention, too, to the fact that the oils are not offensively odorous but have a very faint and refreshingly pleasant smell. In attractive modernistic bottles, with brush-type applicators, 35c.

NYLON NEEDLE

A new phonograph needle with a nylon knee is said to eliminate needle scratch and surface noises. It has a sapphire tip.

The nylon knee is designed to absorb vertical shocks caused by the pinch effect of record grooves, and to level out horizontal shocks of needle "bounce." The price is $3.50. It is marketed by the Webster-Chicago Corporation, 5610 Bloomingdale Avenue, Chicago 39, Illinois.



RECORDERS—WIRE, TAPE and DISC

SOUNDSCRIBER

The SoundScriber is a form of recorder which has been in use in office dictation, conferences, etc., for some years. The manufacturers have never pushed its use in music education as they feel it is not a high-fidelity recorder. This writer, however, has purchased one for his music classes and finds it useful in teaching. It will record, slow speed, 15 minutes without interruption, or 30 minutes on the two sides of a small, flexible disc which costs only 10c. We simply turn the machine on at the beginning of a rehearsal and let it run, then play it back. We even do this when taking up new music. When pupils see how unnecessarily foolish most of their mistakes are, they concentrate better.

Discs come with envelopes and may be handled and filed like letters. We find that the economy and maneuverability of the SoundScriber offsets its disadvantages as to fidelity; but we do not recommend it for broadcasting or other transcriptions where high-fidelity is essential. Address SoundScriber Corporation, 146 Munson Street, New Haven 4, Connecticut.

TAPE RECORDER

"Hyflux" is the name of the new magnetic tape recorder first demonstrated a few weeks ago by the Indiana Steel Products Company, 6 North Michigan Avenue, Chicago, Illinois. High fidelity and extended frequency are claimed as features of the new article.

The tape records magnetically and erases similarly, as in the case of the wire recorder.

It is hoped that this recorder will retail for around $100.00. It is not yet on the market.

Renew your subscription to The INSTRUMENTALIST now and save money. Rates are scheduled to be increased.

A new wire recorder to retail at $149.50 (slightly higher in the West) has been announced by the Webster-Chicago Corporation, 5610 Bloomingdale Avenue, Chicago 39, Illinois. The machine is portable, has its own carrying case, and so simple that a ten-year-old child can operate it safely—one of the first to be popularly priced. Spools of wire are available in 15, 30, and 60 minute lengths.

As in all wire recorders, the same wire may be used repeatedly, since no impression is made on the wire. The previous recordings may be erased instantly by demagnetizing the wire as the machine works by magnetizing the wire, rather than by grooving or marking as in the case of discs.

From the Peirce Wire Recorder Corporation, 1328 Sherman Avenue, Evanston, Illinois, comes the information that that firm is making immediate deliveries. The price is $400 plus taxes. Frequency response is 150 to 5,000 cycles.

A nation..l mail order house recently put on sale the "Silvertone," a table model instrument which plays records, serves as radio and wire recorder. $169.50 is the advertised price. Salesmen state that for an additional price a sensitive mike may be secured which will provide for musical recordings. Spools to record 60 minutes, $4.95.

FIVE STRING BASS

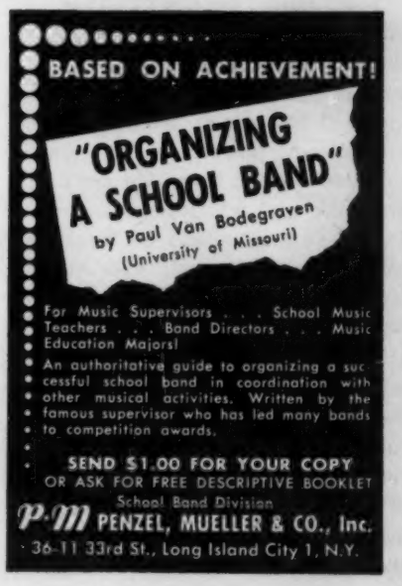
The new five string bass made by Kay has already been accepted by many professional players in dance bands. Unlike the fifth string of some basses in professional symphony orchestras which have the fifth string tuned a third lower *than the E string, the fifth string on the Kay bass is tuned a fourth* higher *than the G string. The highest open string is thus written as middle C.*

SIGNET CLARINET

H. & A. Selmer, Inc., of Elkhart, Indiana, has announced a new clarinet to be called the "Signet." To popularize the instrument, the firm is conducting a contest, offering 300 awards. The first prize is a Signet outfit worth $450.00.

To win one of the awards, the contestant is required only to complete the sentence, "I want a Selmer Signet Clarinet because . . ." in twenty-five additional words or less and send with name, address, name of Selmer dealer or nearest musical instrument store and signature of store representative to Signet Clarinet Contest, Box 1201, Chicago 90, Illinois. The contest closes May 15th and entries must be postmarked before midnight of that date.

Please say "I saw it in The INSTRUMENTALIST Magazine" when writing firms mentioned in these pages.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Let the INSTRUMENTALISTS SING!

S. T. BURNS
Oberlin Conservatory

SOME years ago a freshman student from one of our large eastern high schools came to the leader of a choral group that existed chiefly for the purpose of giving practice in sight reading, and asked if the group might not sing some of the old choral works such as were done in *a cappella* choirs. He said that all through high school he had wanted to do such singing but had never been allowed to take any choral work. Inquiry revealed that he was a good violinist, and a very proficient performer on the baritone horn. As a consequence he had practically been compelled throughout his high school course to limit his musical experience to the band and the orchestra. He had a good tenor voice, and an urge to sing, but the experience had been denied him by a school system that "needed him" in the orchestra and band.

More serious because of the distress and near-tragedy that the neglect had caused, was the case of another instrumentalist who failed in the test that qualified for practice teaching because of a seeming inability to sing even the simplest songs in tune. On her instrument the girl was highly competent. In the written aspects of theory her work was satisfactory; with the ear aspects she had some difficulty; with sight reading she could hardly progress at all. She realized when she was singing out of tune, and could even tell the intervals at which the errors occurred, but she could not render them correctly with her voice. Consideration of her past musical experiences, all instrumental, suggested difficulty in vocal coordination rather than any fundamental ear weakness. Study of voice and some coaching enabled her to pass the test for practice teaching, and greatly improved her music reading ability.

These cases were both students who were looking forward to careers as teachers of instrumental music. It might be assumed that since they expected to become band or orchestra leaders, experience in singing was of little consequence.

Such opinion is wrong for two reasons. In the first place instrumental teachers should be able to sing if for no other reason than to be able to conduct rehearsals efficiently. A rehearsal can of course be conducted by verbal direction only. Rehearsals with amateur groups, however, will go much better if the leader can sing passages of the works in order to get across to the players just what is wanted in rhythm, in accent, in phrasing. Such setting forth of a model with the voice, will accomplish much more in the same time than verbal explanations.

Score Reading

Of even more weight is the relation of a student's singing ability to his ability to read a musical score. The best music reader is one who can read the score silently; who can look at the staves and hear in his imagination the details of pitch, rhythm, tone color and dynamics for which the score calls. This ability to *think in tone* is fundamental to musicianship, and learning to read music with the voice is a most important element in the acquisition of the skill.

The reason is that in order to be able to turn a score into sound with voice, the reader must be able to "visualize" the tone inwardly and then make his voice accommodate to this inner concept. If the inner concept is wrong, the voice will not function; no physical manipulation will deliver the correct tone. The performer must have heard it within. The ability to deliver the correct tone with the voice is evidence that internal thinking of the tone has taken place. It is this fact that underlies the severe regime in solfège that characterizes the training of symphony players in the music schools of Europe. It also lies back of the increasing tendency to make sight singing an integral part of courses in theory. The ability to read with the voice is the very best evidence we have that a person can think in tone.

Reading with the voice, of course, does not cover the entire range of musical thinking that constitutes musicianship. The musician must be able to think not only in terms of pitch and rhythm. He must also be able to think harmony, tone color, dynamics, phrasing, all the vast complex of living elements that make up our music. We cannot be sure that the ability to hear pitch and rhythm internally, carries with it the ability similarly to hear these other elements. But it is safe to assume that if the prospective musician cannot even think the fundamentals of pitch and rhythm from the notation, and prove that he has thought them accurately by delivering them with his voice, then he cannot hear the other less definite elements, and consequently cannot be a thorough musician.

Thinking Tone

It would be false to contend or assume that all instrumental players, or even a majority of them, fail to learn to think the score and read only in terms of physical manipulation. Such assumption is refuted by the well-known fact that instrumentalists, given the chance to sing, usually become the best readers in choruses. But observations of the vocal performances of many highly competent instrumentalists among college freshmen, leads one to believe that a sizable number of high school players do not learn to think in terms of tone. Whatever thinking of music they do, seems to be in terms of manipulation of an instrument. Such students are handicapped in the serious study of music. They must learn by laborious effort, as young adults, a difficult skill that with some guidance they could have "absorbed" naturally in their elementary and high school days.

So let the instrumentalists have the chance to sing. Go even further: compel them to sing. One well-known leader requires his band members to sing their parts, believing that the best preparation for correct playing of the parts is correct hearing of them. Another very successful teacher of wind instruments makes the singing of passages from the works being studied, a part of every lesson. It is thus, he claims, that he can best train the student in breathing, phrasing and legato rendition. These teachers know that if their players can sing the compositions, they have an inner concept of how they should sound and will play them better.

Only a small percentage of the members of our bands and orchestras will become professional musicians, but for them the experience of singing will be invaluable. It will smooth out many a rough spot in the road that lies before them as they set out on their journey toward musicianship.

For the majority, who do not become professionals, but remain amateurs, the singing experience will not only be an enrichment and a broadening of their musical experience; it will have given them another means of thinking music. Music will be more real, more vital, because they will have learned to experience the sounds within.

APPASSIONATAMENTE CON ESPRESSIVO

This illustration first came to our attention through a communication from Newell Long of Indiana University. It was used by the manufacturers of Dana Perfume and has caused considerable comment in music circles. Mr. Long suggested that The INSTRUMENTALIST use it to show why boys (or girls) should (or should not, according to the point of view) learn to play the violin. Now, "music hath charms. . . ."

MOVING?

If you change your address, notify us before August 1. Both old and new addresses must be given, together with your new position. The INSTRUMENTALIST cannot replace copies sent to your old address. Magazines cannot be forwarded unless you supply your postmaster with postage for re-mailing.

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BRASS clinic

BERNARD FITZGERALD

A SUMMER STUDY PLAN FOR BRASS PLAYERS

ENDURANCE IS ONE of the principal factors in playing a brass instrument and every player is concerned with *developing* and *maintaining* endurance. It should be realized that failure to practice regularly during the summer months will not only affect endurance but will also result in a corresponding loss of flexibility, coordination and tone quality.

It is recommended that playing problems be analyzed and that plans for summer study be designed to remedy technical deficiencies. The following check list will serve as a basis for an analysis of strong and weak points.

ANALYSIS CHART

	Good	*Fair*	*Poor*
1. Breath Control			
2. Tone Quality and Control			
3. Articulation			
4. Flexibility			
5. Range			
6. Fingering			
7. Coordination			
8. Rhythm			
9. Musicianship			
10. Sight Reading			
11. Transposition			

PLANNING PRACTICE

The average player should find that an hour and a half practice per day will provide sufficient time for the daily practice drills, etudes, and solos. For best results, practice should be divided into three half-hour periods with frequent brief rests as a precaution against injury to the embouchure by over-fatigue.

The daily practice drills, or "warm up," should include the phases of technique outlined in Brass Clinic in the March-April issue of the INSTRUMENTALIST Magazine. This type of practice should be considered as the *basic daily minimum* and should not require more than a half-hour with the following apportionment of the practice period.

I. Tone and Breath Control Drills.. 5 Minutes
II. Lip Flexibility Drills.....10-15 Minutes
III. Scales and Technical Drills.....10-15 Minutes

Due to the varying factors regarding physical condition and mental attitude, it is advisable to vary this routine to provide emphasis upon the type of drill which is most needed. Each player must learn to gauge his own playing condition and ability to the extent that he will be able to determine *how, what* and *how long* to practice to attain maximum playing efficiency in the shortest period of practice.

Etudes, studies and solos should not be practiced in a haphazard manner and each practice period should be planned with definite objectives. Although it may be desirable to place major emphasis upon one or two technical problems, the plan for each week's study should include etudes which will emphasize various phases of playing: staccato, slurring, style, phrasing, etc.

The following lists of materials have been compiled to include etudes and studies for various stages of advancement and to provide variety and contrast in etude material. The list includes studies for style, phrasing, rhythmic problems and sightreading. The playing of duets will be particularly helpful in regard to sightreading through the challenge and stimulus provided by this type of musical experience.

Every professional brass instrumentalist is *required* to be able to transpose *at sight* and this ability should be acquired and devloped simultaneously with musicianship and technique.

STUDIES FOR CORNET OR TRUMPET

ELEMENTARY

Supplementary Studies	Endresen	Rubank	$ .75
Forty Progressive Studies	Hering	Carl Fischer	1.25
Elementary Studies	Clarke	Carl Fischer	2.00

INTERMEDIATE

Edwards-Hovey Method, Book II		Belwin	1.00
Thirty-two Etudes	Hering	Carl Fischer	1.25

ADVANCED

Supplementary Studies for Advanced Students	Williams	Williams	1.75
Selected Studies	Voxman	Rubank	1.50
Twenty-four Virtuoso Studies	Paudert	Carl Fischer	1.00
Etudes Pratiques Vols. I, II, III	Laurent	M. Baron	each, 3.60

TRANSPOSITION STUDIES

Transposition Method	Williams	Williams	2.00
100 Etudes for Transposition	Sachse	M. Baron	2.50
Etudes for Trumpet	Brandt	Leeds	2.00

DUETS

Practice Duets	Amsden
Grand Method	Gatti
Complete Method	St. Jacome
Complete Method	Arban

BAND STUDIES

Cornet Passages	Brown	Belwin	1.00
Bandsman's Studio....5 Vols.		Carl Fischer	each, 2.50

DAILY PRACTICE STUDIES

Daily Drills and Technical Studies	Schlossberg	M. Baron	2.00
The Secret of Technique Preservation	Williams	Williams	1.50

STUDIES FOR FRENCH HORN

ELEMENTARY

Supplementary Studies	Endresen	Rubank	.75
Primary Studies	Horner	Elkan-Vogel	1.50

INTERMEDIATE

70 Etudes, Book I	Maxime-Alphonse	Sansone	1.50
40 Etudes, Book II	Maxime-Alphonse	Sansone	1.50

ADVANCED

40 Medium Difficult Etudes, Book III	Maxime-Alphonse	Sansone	1.50
20 Difficult Etudes, Book IV	Maxime-Alphonse	Sansone	1.50
20 Very Difficult Etudes, Book V	Maxime-Alphonse	Sansone	1.50
212 Selected Studies, 2 Vols.	Pottag	Andraud	each, 2.25
Daily Exercises for French Horn	Pottag	Belwin	.75

TRANSPOSITION AND ORCHESTRA STUDIES

Etudes, Vols. I, II	Kopprasch	Carl Fischer	1.00
French Horn Passages, Books I, II, III	Pottag	Belwin	each, 1.50
French Horn Orchestra Studies, 10 Vols.	Gumbert	Sansone	each, 1.25

DUETS

53 French Horn Duets	Franz	Sansone	1.50
47 French Horn Duets	Franz	Sansone	1.50
12 Duets for 2 French Horns Op. 2	Gallay	Sansone	1.00

STUDIES FOR TROMBONE OR BARITONE

ELEMENTARY

Supplementary Studies	Endresen	Rubank	.75
221 Progressive Studies	Cimera	Belwin	1.00

INTERMEDIATE

Advanced Studies	Harvey	Belwin	1.00
Advanced Method	Gower-Voxman	Rubank	1.00

ADVANCED

Melodious Etudes, Vols. I, II, III	Rochut	Carl Fischer	each, 2.50
Forty Progressive Studies	Tyrrell	Belwin	1.00

TRANSPOSITION AND CLEF STUDIES

Etudes, Vols. I, II	Kopprasch	Carl Fischer	each, 1.00
Twenty-six Sequences	Blazhevich	Leeds	1.00

BAND STUDIES

Baritone Passages	Brown	Belwin	1.00
Trombone Passages	Brown	Belwin	1.00

DUETS

12 Melodious Duets	Blume
Practice Duets	Amsden
Concert Duets	Blazhevich
Four Etudes in Duet Form	Couillaud

HERE AND THERE

Ray Dvorak, director of University of Wisconsin Bands, will teach at UCLA this summer.—The new tape recorder, the Sound Mirror (featured recently in *Life* Magazine) was on display at the Indianapolis MENC.—The Chicago Tribune 18th summer festival-competition is announced for August 16 in Soldiers' Field.—Lee Petersen and Donald Sellew will conduct their unique two-weeks-before-the-opening-of-school high school festival late in August, at LaSalle, Ill. Ray Dvorak and Spencer Green will be guest conductors.—Interlochen makes a new music film each summer for free distribution. This summer the projected title is "Electronics in Music Education."

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An Experimental Project to Bolster Interest in the Orchestra

HAROLD M. JOHNSON
Gary, Indiana

TO STIMULATE a larger interest in the orchestra and to attract candidates for stringed instruments, an experimental class in orchestration was undertaken by the orchestra department some years ago. The venture promised an opportunity to learn more about the instruments of the orchestra, manuscript writing, particularly applied theory and conducting (in this case to conduct his own orchestration in a concert!)

A short part of the rehearsal period was taken each day for about two weeks (no other time was available) during which lectures covering the following minimum of pre-requisites for the simplest kind of orchestration were given:

Instrumentation.

Each instrument of the orchestra was introduced and demonstrated by its student player. Attention was called to the voice quality, range, technical capacities and the style of the part usually played by that particular instrument.

Intervals commonly used in transposition.

For an understanding of the subject of transposition the harmonic theory of the major scale and the reckoning of its intervals were discussed. Some time was spent on drills involving the major 2nd (for the transposing of B♭ instruments) and the perfect 5th (for Horns in F). Other intervals might have been considered, such as the major 6th (for E♭ instruments) had there been a need for them. And, of course, an answer (?) was ready and at hand for the inevitable query "Why transposing instruments?"

Scoring for "Small Orchestra."

Because of the "fool proof" ease in scoring exactly and directly from a piano piece, the so-called "small orchestra" instrumentation was used. The technique of preparing such a score was demonstrated at the blackboard in detailed procedure including the allotment of instrument parts from a piano piece with transpositions where necessary.

Manuscript writing.

Although the score was to be done in pencil only so that corrections could be made, all the finished orchestra parts were to be copied in ink. Neatness, alignment, clarity, legibility and accuracy were emphasized as attributes in manuscript writing with the added admonition that the average orchestra player would perform as his part was written—well or badly. Instructions were given at the board in the formation of notes, clefs and other musical signs. Particular ink and pens were recommended and the students were urged to start practicing at home.

Instruction in conducting.

Sometime after the student had chosen his piano piece for orchestrating, the principal rhythmic baton movements were shown by blackboard diagram and then practiced by the entire orchestra. These rhythms, plus the simplest techniques of left hand controls for volume, attention, start and stop signs, etc., were illustrated with the orchestra playing. And many a home mirror reflected the serious efforts of a young conductor in action.

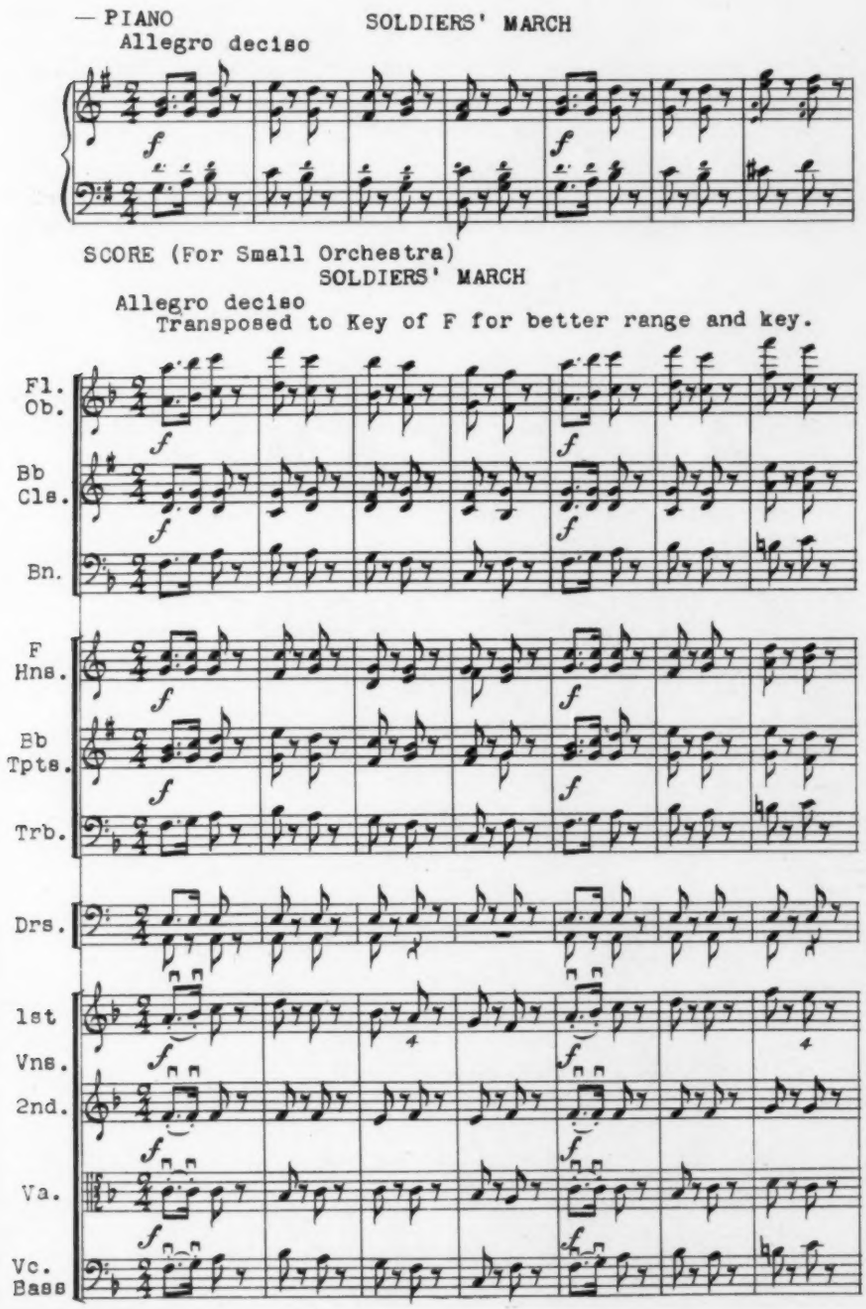
Choosing music for orchestrating.

Actual work started with the choosing of selections for orchestrating. Previously collected very easy piano pieces of short length (not more than 64 measures and preferably much less) were passed out. In the gathering of these little piano pieces several qualifications were important, namely: simplicity, shortness and an adaptability to simple orchestration including range and key. (Infrequently it was necessary to transpose an entire score because of range or key—see "Soldiers' March"). Only choral types or "simple melody-and-accompaniment" constructed pieces were used. An harmonic examination of each was made beforehand and, where necessary, notes were added here and there (principally for clarinets, horns or inner strings) for more complete allotment or resolution of parts and harmonic satisfaction without complexity. (See small added notes in piano score.)

Among the forms usually chosen were waltzes, marches, descriptives (most popular) and solos. With the latter form the student usually elected to play the solo with a friend at the baton. All copyright material had to be cleared for use by the written permission of the publisher—a courtesy usually granted. A mimeographed form for this purpose on school letterhead made this process an easy one and each student, for experience, was asked to fill out the form and mail with an enclosed personally addressed return envelope.

In addition to the chosen piano pieces, manuscript paper (12 lines) was distributed and the student was

on his own for the nonce. Needless to say there were many conferences between student and teacher in the days that followed. But due to the previous detailed instructions the progressing work on the scores was quite remarkable and astonishing. After each score was completed it was carefully checked for mistakes and criticism and OK'd for copying. When the inked copies of the orchestra parts were finally at hand the first reading was done by the teacher. (The student can seldom do this being overcome with confusion and emotion with his creation.) He then takes over the rehearsal in conducting the orchestra with suggestions from the teacher. More than 100 orchestrations were completed and performed in concert over a period of some eight years!

The response to the project was shown in larger numbers of applicants for stringed instruments, in improved personal and group performance abilities of the orchestra members and in an increased parent support. It also gave hitherto unoffered opportunities to the "chosen few" to gratify, in some measure, their special talents and desires musical, and the urge to go, in some cases, into professional fields.

NEW YORK STATE

NYSSMA Manual

Never has there been as much enthusiasm shown over a single NYSSMA publication as has been forthcoming over the new Manual. Copies of this handbook have been sent to all publishers and dealers. Directors should obtain their copies at once before the initial printing has been used up. Two states, other than New York, are consulting the book and have purchased several copies for their own use. College music majors will find this one of their best in the "dollar series." Here are graded, suitable teaching materials for practically all instruments. Prevailing prices, as well as listing of publishers is given. Obtain your copies from the NYSSMA Secretary, High School Building, Hornell, N. Y.

Summer Clinic for Directors

Two bids have been received for the Directors' Summer Clinic. These are from Ithaca College for a repeat performance of last Summer, and from the Lake Placid Club. Some favor a trip to the mountains if the rates can be lowered to fit the amount of cash most teachers have in their pockets the week before school opens. This is a most worth-while program. Every director should start saving five bucks a month in order to attend.

Teacher Placement

In recent months some very important trends have been noted which MAY have some effect upon the teaching problem—especially in music. 1—The increase which has been given to teachers by many local communities plus the suggested increase from State Aid has convinced many that teaching isn't the lowest type of profession after all. Some teachers, who had planned to leave the profession for more lucrative fields, have decided to remain. 2—Several name bands have disbanded (high prices for food have cut down on the patrons attending hotels and restaurants where the orchestras played) and some of these musicians who are qualified are drifting back into the profession. Watch for a leveling off of music teachers and positions within the next two years, especially so if prices come down and teachers' salaries are stepped up. —*N. Y. State School Music News*

EMPORIA CAMP

The Emporia State Teachers College (Kansas) Summer Camp, Orville J. Borchers, Director, announces the engagement of Glenn Cliff Bainum of Northwestern University, Gerhardt Schroth from the University of Chicago, and Guy Fraser Harrison of the Rochester Symphony Orchestra and the Eastman Conservatory.

VIRGINIA BAND CAMP Inc.

CLIFTON FORGE, VA.

June 29 . . . . . August 10

For any student in grade or high school—Band, Chorus, elementary and advanced theory, all sports. Courses in Jr. and Sr. Life Saving. Competent faculty, 4 guest conductors, private instruction on all band instruments.

BAND DIRECTORS CLINIC, Aug. 11-13

READING AND INSTRUCTIONAL

For further information write to

MR. G. T. SLUSSER

P.O. Box 246, Hilton Village, Va.

CAMP BOOK

A booklet that will interest many who are teaching music this summer is "Annotated Bibliography for Music Leaders in Camp, Playground, and Recreation Center," published by the National Recreation Association, 315 Fourth Avenue, New York 10, New York.

Fiddle Case Closed

Vyo Lynn was one of the parties in a tax suit recently settled in a county district court.—*Gopher Music Notes.*

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Solid, Snappy, Melodious, Practical

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ON THE SQUARE (The ORIGINAL arr. BY FRANK PANELLA)
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FLAG OF FREEDOM
Band @ 75c each

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PITTSBURGH 5, PA.

SUMMER CAMP PICTURES

Top—Arrowbear (California) Orchestra poses on natural risers. Center—Summer Harp Colony, Camden, Maine. Lower left—Joanne Trobaugh of West Frankfort, Illinois, Interlochen, and Summer Harp Colony. Right—Maynard Klein directs instrumental-vocal ensemble at Interlochen. →

PRIVATE LESSONS?

Many schools have no plan for the individual band member . . . I would like to register my positive vote for the superintendent and his band leader who offer some sort of plan to raise the musicianship of the individual . . . The success of the program is measured by what it does for the individual member.—Gerald R. Prescott, University of Minnesota Bands *(Gopher Music Notes).*

PORTABLE RADIOS

For your summer vacation or camp, a national mail order-chain store offers a portable radio at $14.95, which plugs in AC and DC; also a portable which may be used either on electric current or dry cell batteries for $39.95.

PETRIE BAND CAMP

on Beautiful Lake Winona

WARSAW, INDIANA

JULY 6th — FIVE WEEKS — AUGUST 10th

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RUSSELL HARVEY ..... Conductor American Conservatory of Music, Chicago, Ill.
GUY FRASIER HARRISON ..... Associate Conductor Rochester N. Y. Philharmonic Orchestra
GEORGE DASCH ..... Director, Chicago Little Symphony Orchestra
GLEN CLIFF BAINUM ..... Director, Northwestern Band

I N S T R U C T O R S

DALL FIELDS ..... Oboe-Bassoon
JOSEPH ERSKINE ..... Clarinet
FRANCIS FITZGERALD ..... Flute
RAYMOND BAUER ..... Theory-Piano
AUSTIN EDWARDS ..... Cornets
FRED BRADLEY ..... French horn
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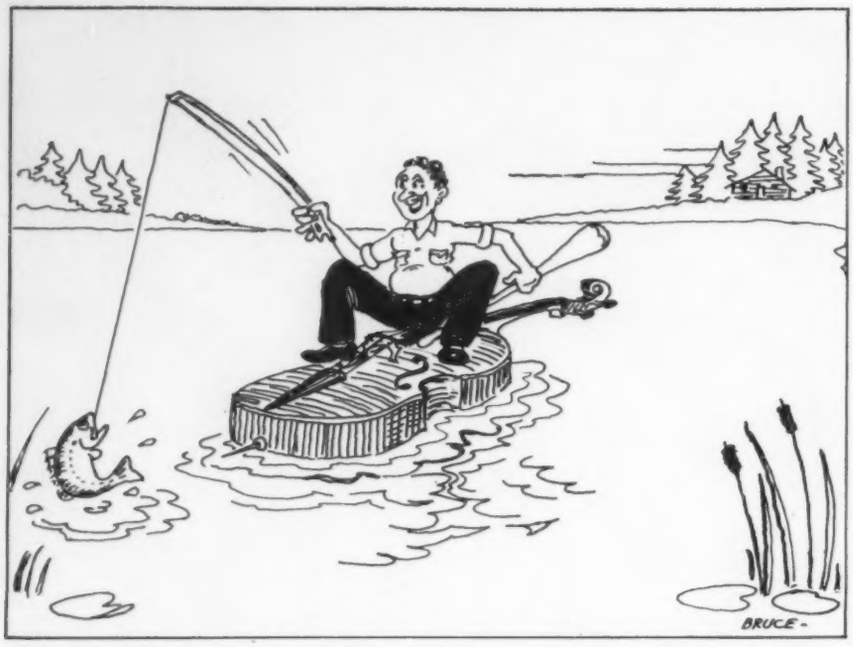
ARROWBEAR JUNIOR HIGH MUSIC CAMP - 1946



We recommend, however, that string instruments, especially the larger ones, be protected from weather and dampness during the summer months. If used outdoors, extreme precautions must be taken. Don't keep a string instrument in your tent unless the case and/or the tent are absolutely wet proof. If put away for the summer months, loosen the strings enough to prevent swelling and breaking but not enough to remove all pressure over bridge and soundpost. Let instruments lie flat on back while in storage.

HAPPY DAZE WILL SOON BE HERE ←

OHIO STATE CLINICS

Two summer institutes to be held the week of July 8 are announced by Ohio State University's School of Music in Columbus.

One is the Institute on Church Music and Worship July 8-17, the other an Instrumental Music Education Workshop July 8-18. Registrants will be housed in university dormitories.

The church music sessions, under the direction of Professor Louis H. Diercks of Ohio State, will include workshops in organ and service playing, choral singing and conducting.

In the instrumental music series, with Professor Manley R. Whitcomb as director, registrants will consider marching band techniques, concert band techniques, drum majoring, newer developments in teaching methods and materials. Also planned are string, brass, and woodwind clinics.

Applications and inquiries are being received by the School of Music, Ohio State University, Columbus 10, Ohio.

THE
TRANSYLVANIA
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June 26th through August 10th

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For further information write to:

James Christian Pfohl, Camp Director
Davidson College, Davidson, N. C.

The Transylvania Triad:
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PINE WOODS of MAINE

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Columbus 10, Ohio

1947 SUMMER MUSIC CAMP AND CLINIC DIRECTORY

Name of Camp	Location	Director	Courses*	Weeks	Opening	Students	Tuition
Alabama, Univ. of	University, Ala.	Alton O'Steen	BOVET H&NonC	2	June 8	225	$25.00
All-Kansas	Emporia, Kans.	Orville J. Borchers	BOVEPT HC	4	June 4	400	$15.00—($5 1st wk. only)
Arrowbear	Arrowbear, Calif.	Fred Ohlendorf‡	BOEPT JHC	2	Dir.—June 23 J—June 29 HC—Aug. 17	80 each Session	$35.00
Baldwin-Wallace	Berea Ohio	C. W. Munk	BVEP	2	July 14	175	$37.50
Chadron Park	Chadron Nebr.	Roy Peterson Val Hill	BE JHC	1	Aug. 10	125	$17.50
Deerwood-Adirondack	Searanac Inn, N. Y.	Sherwood Kains‡	BOVEPTBr ADaDrOpJHC	8	June 29	175	$385.00
Egyptian	DuQuoin, Ill.	A. T. Atwood	BOVEPT BrDrJHC	2-4	June 16	335 each Session	2 wks. $50.00 4 wks. $95.00
Ernest Williams	Saugerties, N. Y.	Ernest S. Williams	BOVEPT RHC	6	June 30	200	$250.00
Florida State College	Tallahassee Fla.	K. O. Kuersteiner	BOVEPTBr HC	5	July 28	175	$85.00
Foster, Stephen Collins	Richmond, Ky.	James E. Van Peursem	BOEPH	5	June 15	125	$75.00
Harp Colony of America	Camden, Maine	Carlos Salzedo‡	Harp JHC	16	June		
Mid-Western†	Lawrence, (U. of) Kans.	Russell L. Wiley					
National	Interlochen, Mich.	Joseph E. Maddy‡	BOVEPTARBa BrDrOpMJHC	8	June 22	1000	$350.00
Nebraska, Univ. of	Lincoln Nebr.	A. E. Westbrook David B. Foltz	BOVEPT RBrDrH	3	June 12	250	$55.00
New England	Oakland, Maine	Paul E. Wiggin‡	BOVEPT DrH	8	July 1	128	$300.00
Ohio Univ.	Athens Ohio	Daniel C. Martino	BEPT HC	2	June 15		$35.00
Pacific	Stockton, Calif.	David T. Lawson	BOVEPT RBrOpHC	6	June 24	330	$165.00
Petrie	Warsaw Ind.	Herbert Petrie‡	BEPT	5	July 6	100	$180.00
Stetson Univ.	DeLand Fla.	W. E. Duckwitz	BVEPT HC	3	June 16		
Transylvania	Brevard, No. Car.	James C. Pfohl‡	BOVEPT ABrOpH	6½	June 26	150	$250.00
Virginia	Clifton Forge Va.	G. T. Slusser‡ J. H. Godfrey	BVPET JH	6	June 29	160	$130.00
Western State	Gunnison, Colo.	F. Geo Damson	BOVET BrJHC	2	Aug. 10	500	Stu.—$30.00 Dir.—$34.00
Wisconsin	Madison, Wis.	Leon L. Iltis	BOVEPTH	2	V—June 29 B—July 13 O—July 27	600	

*Courses: B-Band; O-Orchestra; V-Vocal, choral, etc.; E-Ensembles; P-Private lessons; T-Theory, harmony, composition, appreciation, etc.; A-Art; R-Radio; Ba-Ballet; Br-Broadcasting; Dr-Drama; Op-Operetta, opera; M-Movies of camp life available; J-courses for young children; H-High school courses; C-College and/or graduate courses.

†Information incomplete at time of going to press. Secure information from director.

‡Winter addresses: Fred Ohlendorf, 4463 Goldfield Ave., Long Beach 7, Calif. Sherwood Kains, University of Cincinnati, Ohio; Carlos Salzedo, 270 Riverside Drive, New York 25; Joseph E. Maddy, National Music Camp, Ann Arbor, Michigan; Paul E. Wiggin, 128 Hampton St., West Springfield, Mass.; Herbert Petrie, Winona Lake, Ind.; James Christian Pfohl, Davidson, No. Car.; G. T. Slusser, Box 246, Hilton Village, Virginia.

At some camps, private lessons and room and board are included in the tuition fee listed. Make inquiry.

Percussion clinic

JOHN P. NOONAN
Illinois Wesleyan University, Bloomington

New Instruments - Snares - New Solos - Heads

THE END of the school year leaves this column with a few odds and ends of "drum beats" which we pass on for your consideration.

The drum production picture is indeed much better than it has been since the war days. While still not able to serve the demand the drum makers should be in good shape by fall. Almost every type of percussion equipment can be supplied now within a reasonable delivery time, but with timpani, xylophones, bells, marimbas, vibraharps and chimes still trickling through pretty slowly. It is best therefore, to order what you will need as soon as possible, lest you be disappointed on delivery.

Speaking of timpani, the W. F. L. Drum Company and the Leedy Drum Company, are both showing new models of pedal timpani. The W. F. L. Co. is showing new models with suspended bowls for increased resonance, as well as several other models. The Leedy Co. has an improved pedal mechanism with a clutch device to prevent pedal slippage.

The most complete timpani method available is probably the Seitz Timpani Method published by the Leedy Mfg. Co. of Elkhart, Indiana.

On a recent clinic date I used three concert type snare drums, one with gut snares, one with silk wire snares, and one with heavy coiled wire snares. Before the audience was informed of this fact, we played the same beats on each drum and asked for a vote on the best sounding of the three drums. The drum with coiled wire snares was the unanimous choice. It shows that our ears are becoming attuned to a lighter, more crisp drum tone. There is a lot to be said in favor of coiled wire snares. They respond well, are not subject to atmospheric changes, and are easy to take care of. Just recently I heard a concert by one of our major symphony orchestras where coiled wire snares were used on the snare drum and it seemed to me to "cut through" very well.

Just received eight new drum solos by Acton Ostling who has been writing some fine things for percussion. All of these solos are "drumistic;" i.e., characteristic of the drum and heartily recommended for solo use. The numbers, published by Gamble Hinged Music Company of Chicago are:

First Competition, Grade I
Young Contestant, Grade I
Den Chief, Grade II
Heads Up, Grade II
Drummers Delight, Grade III
Rolling Alone, Grade III
Rudimental Rhythm, Grade IV
Rudimental Review, Grade IV

The grade I and II solos are fine for the young student and help to keep up the youngster's interest.

When storing drums and timpani for the summer do not loosen the heads until the skins are flabby. Leave some tension on the heads to prevent shrinkage. If possible place covers on the instruments or wrap with cloth or paper to prevent dust and dirt from gathering on the heads and rods.

If you have a solo drummer who can tackle something difficult, secure a copy of Alan Abel's solo, "2040'S SORTIE". But I warn you it is tough and a definite challenge to the above average drummer. For your copy write Alan Abel, 32 15th Street, Columbus, Ohio. The price of the solo is 50c.

Beyond question the world's largest drum studio is the Roy C. Knapp School of Percussion, Kimball Hall, Chicago, under the personal direction of Mr. Knapp who has given instruction to many of our top flight drummers. Roy is thoroughly conversant with all types of orchestral and band routine and has served as timpanist, drummer and xylophonist with many crack musical organizations. Knapp-trained percussionists are active in symphony, radio, concert bands and orchestras and in dance bands.

Mr. Knapp is the author of several brochures, one on the fundamentals of Modern Drumming and the other on the fundamentals of Timpani playing, both published by Ludwig and Ludwig of Elkhart, Indiana.

I repeat, a drum must have good live heads if it is to sound well. Drum heads have been scarce but are beginning to come through again in better quantity. When heads become old, hard and "beat out" no one can obtain good clean tone.

In adjusting and testing many snare drums I have found that one of the most important factors is the selection of a good snare side head. Many drummers and school band leaders feel that "any old head" will do. That certainly has not been my experience. My slogan is very simple as regards

drum heads. Only the best are good enough! Timpani heads must be of the finest and fresh stock. Remember here we have definite pitch and need plenty of resonance.

Assign your principal drummer to oversee the care of the school drum equipment. Make him responsible for it. His duties are to see that it is kept in good condition, put away carefully after rehearsal and on hand for concerts. He checks new numbers for instruments and accessories, triangle, tambourine, etc. and has them out and ready for use. Saves time and money.

In numbers where snare drum, triangle, tambourine, castanets and other traps are used in rapid succession, allocate one or more effects to each player, depending on how many drummers you have. Initial the parts so each person will know what part he is to handle. This prevents "scrambling" and indecision within the section.

ROHNER

Traugott Rohner was featured on the program of the Southern Music Educators Conference, Birmingham, Alabama, April 17-19, as conductor of the All-Southern Orchestra, All-State Orchestra, and as speaker and demonstrator on the topics "Strings in Music Education" and "Music in the Senior High School."

PLAY B♭ SCPHETL?

In an advertisement on the back page of a recent issue of THE INSTRUMENTALIST appeared an announcement of a new course for the B♭ SCPHETL. "We have heard of B♭ cornets, trumpets, Fluegelhorns, saxophones and French horns, but never a SCPHETL," writes A. L. Fritschel of McComb, Illinois. "Please enlighten your readers. Maybe the Printer's Devil got into mischief."

We hated to show our ignorance, but encouraged by Mr. Fritschel and other readers, we made inquiries both of the composer and of the advertiser. The composer referred us to the publisher, who referred us to his art department. Currently, said art department and your editor are not on speaking terms.

NOTE—further developments, if any, will be reported in these columns. Anyhow, we have an idea that Joe Skornicka and Boosey & Hawkes know what they are doing.

NEW STYLE TYMPANY RELEASED

Edward M. Metzenger of the Chicago Symphony Orchestra smiles as he listens to the ring of a $1700.00 set of WFL symphony model tympani. The bowls are suspended, "free wheeling" style, for better resonance. Each kettle has an octave range. Sizes are 24, 26, 29, and 32 inch diameters.

EASTERN CONSERVATORY

A concert marking the formal opening of the Eastern Conservatory of Music and Arts at Roselle, New Jersey, was presented March 28 under the direction of Clarence J. Andrews and Virgil W. Bork. Addresses were given by George H. Burt, mayor of Roselle; Joseph L. Bustard and Leo W. Jenkins of the state department of education; and Philip Gordon, president of the New Jersey Music Teachers' Association. The Conservatory has been approved for offering instruction to veterans under the sponsorship of the Federal Government.

"MET" RECORDINGS

The Metropolitan Opera Association and the Columbia Recording Corporation recently signed a long term contract to provide for the recording of complete operas directly from the stage of the Metropolitan Opera House. This is the first time in the history of the opera in this country that the public will have the opportunity to secure recordings of operas which duplicate the actual performances given by the Metropolitan Opera Company.

JOHN PHILIP SOUSA WITTICISM'S

During the intermission of a concert being played in a mid-Western town the writer was casually conversing with Mr. Sousa when an usher handed the famous bandmaster a note, which he quickly read and passed to me for inspection.

The note was a request: "Dear Mr. Sousa: I would be pleased to hear the Poet and Pheasant Overture." We both smiled and the regular encores were used.

In a town in Pennsylvania so the story goes, Mr. Sousa received a note during a concert which ran: "I came forty miles over the mountains to see the man who makes twenty-five thousand dollars out of his compositions. Kindly oblige me by playing them all."

Other requests were like this: "Bandmaster Sousa: Please inform me what is the name of those two instruments that look like gas pipes." "A colored lady would like to hear a cornet solo by your solo cornet."

Another request: "Please play The Ice Cold Cadets."—*The Pennsylvania Bandmasters' News Letter.*

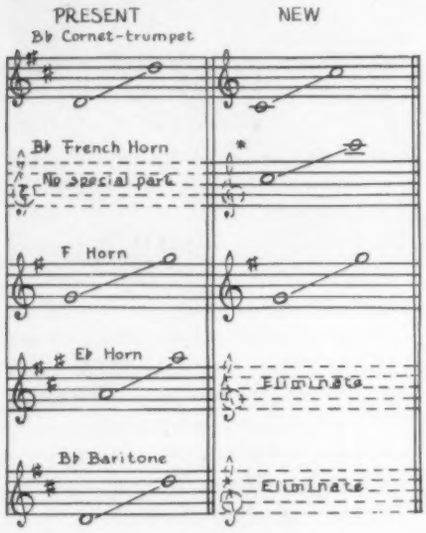
To Transpose

OR

Not to Transpose

TRAUGOTT ROHNER
NORTHWESTERN UNIVERSITY

IN THE LAST ISSUE of The INSTRUMENTALIST the results of two questionnaire studies revealed some interesting data relative to the Eb-F horn problem and the writing of music for the cornet-trumpet to sound as written. Requests for additional detailed explanation and a further consideration of the entire problem have come in.

In the following chart the first and eighth notes of the C *concert* scale are given for the treble clef brass instruments, showing the *Present* and suggested *New* manner of writing for these instruments.

*The Horn in C part sounds one octave lower than the written notes.

From the foregoing chart one will notice that though an entirely new part (the Horn in C) is added, the total number of parts in the proposed new arrangement is only three, while the present system has four. Furthermore, two of the three *new* parts sound-as-written while none of the present four parts has this distinct advantage. There is no more justification for writing cornet parts two half-steps higher than for writing the parts for the flute, violin, piano, and others in some other key than the actual one.

A careful analysis of the chart will also reveal that where three different fingerings have to be learned under the *present* method, only two are needed in the *new*. The *present* requires a different fingering for (1) cornet, (2) Bb horn reading F part, and (3) the F horn reading the F part. Notice that in the *new* arrangement the fingering is the same for (1) and (2) and thus there is one less fingering problem. How about the player of an Eb alto or mellophone? The fingering of the *new* method for cornet can be applied to the fingering of the Eb alto or mellophone when reading the F part, requiring *no* transposition.

Let us answer a few specific questions.

1. "Why eliminate the treble clef baritone part?"

In the *new* method of reading cornet-trumpet music Bb is fingered open, C is fingered 1-3, etc. which is exactly the same as for the bass clef baritone. It will be so easy to transfer a *new* cornet player to the baritone in the bass clef that the chief purpose for having the treble baritone part is eliminated.

2. "Isn't it necessary to have just about 100% agreement among teachers before we should make the change?"

Not at all. Publishers will print that music which will sell. The transition from the old to the *new* can be effected with no more difficulty or confusion than was the case when we used to have treble clef trombone (tenor) parts. There is enough music printed in the present manner to take care of all the teachers who do not wish to make the change. By starting with the printing of several beginning methods in the *new* way, followed by several intermediate books, the transition will be neither abrupt nor difficult. This printing of *new* parts will mean the reprinting of cornet-trumpet parts and the addition of a part for Horn in C for music already published, and the duplication of these parts with the present regular ones for new music. In due time the then "old" parts can be dropped.

3. "What am I going to do with my Eb altos and mellophones?"

Do not throw them away or have them changed to F even though the Eb horn part is to be eliminated. The player of the Eb instrument can finger the F part exactly in the same way as the cornet-trumpet player fingers his *new* part: middle C fingered 1-3, Bb fingered open, etc.

4. "Isn't the trouble and cost of changing more than the benefits derived therefrom?"

In view of the many benefits the answer is, decidedly not. The young cornet player can play music with the piano right from the very beginning. A brass player, given a songbook, will be able to play from the four part harmony without transposing. To be sure, every advanced player on any instrument should learn to transpose; but there are thousands and thousands of players in the public schools who cannot be classified as "advanced." Think of the many hours each teacher will save in teaching the brass instruments. With the *new* way he can say "Play C" and mean both the note *and* the pitch C.

5. "Why add a Horn in C part? Why not add a Bb Horn part which will be fingered the same as an F part played on the F horn?

There is some agitation for adding a Horn part under the present system for the Bb French horn. If we did this we would aid the player of the Bb horn but add an additional part to the already confusing Eb-Bb-F situation. Under the *new* system the adding of the Horn in C part would fit beautifully with the *new* cornet-trumpet music.

The Horn in C part has the decided advantages of (1) sounding-as written (one octave apart), (2) being fingered *exactly* the same on the Bb

horn as on the cornet, and (3) never requiring the bass clef for writing the lowest notes of the instrument whether these are played on the Bb or the F horn. It is altogether practical to use the Horn in C part for the F horn too.

6. "Should not the woodwind instruments also be considered when changing the treble clef brasses?"

Not necessarily. The woodwind problem in this respect has many possibilities. It is the writer's opinion that we should retain the one very convenient fingering for the entire clarinet family and one for the saxophone family to facilitate the transfer of players. If the notes for all clarinets and saxophones were lowered a whole step we could consider the B*b* instruments as sounding-as-written. The several possible variations of this problem as well as the pro's and con's concerning them are too extensive to discuss at this time.

7. "Shouldn't we consider all the possibilities of changing the brass instruments before considering just one?"

Certainly yes. One should consider especially the possibility of placing all brass instruments in the treble clef so that all have the same lowest open tone. This lowest open tone might be written middle C or it might be written B*b*. The theoretical arguments would favor the B*b*, but this would not be very practical becauses it would require the re-writing of *all* the brass parts. The significant advantage of this method would be that it would be very simple to transfer players from one brass instrument to another. The advantages of having the bass clef brasses sound exactly as written in the bass clef would be lost by this method. The Eb-Bb-F horn problem as well as several others will need to be analyzed carefully and all the advantages and disadvantages weighed against each other before arriving at a conclusion. A thorough treatment of these considerations as well as those of the main issue at hand would fill the pages of a book.

8. "Would not cornet-trumpet players and Bb horn players be at a disadvantage using the NEW system when they become professional musicians?"

Not any more than under the present system. The trumpeter or hornist of a professional symphony orchestra has to be able to play a part written in any key and requiring a rapid facility in transposing a part at sight. Even within the same selection the key of the instrument is often changed. For purposes of developing absolute pitch it is highly desirable that the student develop the habit of associating the note with the actual pitch. This can more readily be achieved with the *new* system than the old.

SUBSCRIPTIONS

New subscriptions may begin with the current or next succeeding issue. The mounting demand for back copies makes it necessary to make a charge of 50c for "Volume I, Number 1," as that issue has become a collectors' item and the supply is almost exhausted. If you wish the November-December issue, kindly add 30c to the amount of your subscription, as the call for that issue is also mounting beyond anticipated demand.

9. "How about the extra two flats that would have to be added to the new cornet music? Isn't it difficult enough to teach the easy flat keys as they now are without adding two more?"

The easiest keys are the most familiar ones. The players of the bass clef brass instruments do not seem to have any difficulty in learning the concert key signatures, they read four flats in the key signature as readily as the cornetist now reads two.

10. "Instead of changing the cornet music, why not add a Bb oboe part so that a muted trumpet could play it?"

If trumpet music is written in the *new* way, the trumpeter can read the regular oboe part without transposing.

Let us think through the entire problem and each of us decide the issue as objectively as is possible. We have become so habituated to reading notes a certain way (C-G-C open on the cornet, etc.) that we automatically resist having this structure changed regardless of the weight of the arguments in favor of the change. Let us not forget the welfare of hundreds of thousands of future players.

FITZGERALD

Bernard Fitzgerald, editor of the Brass Clinic Department of The INSTRUMENTALIST, is currently on leave of absence from his position at the University of Texas as associate professor of music education and director of the symphonic band.

Carl Fischer, Inc., has announced Fitzgerald's appointment as editor of band and orchestra publications. Fitzgerald taught previously at the Arthur Jordan Conservatory of Music, Kansas State Teachers College (Emporia), Interlochen, and the University of Idaho. He has more than 20 published compositions to his credit. His transcriptions and arrangements for brass choir, published and being prepared for publication, constitute approximately one-third of the available brass choir repertoire.

E*b* vs. F CLARINET

Many band directors feel that the alto clarinet in E*b* is weaker than either the bass clarinet in B*b* or the soprano clarinet in B*b*. The late John Redfield designed what he considered a superior alto clarinet in the key of F and a leading manufacturer[1] made a number of them. It has been the opinion of some who have had the opportunity of hearing or playing one of these F instruments that it definitely is superior to the one in E*b*.

The proof of the pudding is in the eating, while the proof of a clarinet is in the playing. Since the University of Illinois Bands have been using several of the F clarinets for a number of years the INSTRUMENTALIST sent a letter asking the respective merits of the F and E*b* alto clarinets. Mr. Clarence Sawhill, assistant director, answered as follows:

"I feel it safe to say that the general impression at Illinois is that the F clarinet is superior to the E*b*. The tone is less stuffy and the instrument is better mechanically because it is straight. However, I feel that more experimenting should be done with the mouthpiece of the E*b* alto. For example, reaming out the E*b* mouthpiece gives it a more open tone."

Mr. Clarence Sawhill plans to write an article on the alto and bass clarinet.

[1]The manufacturer of the F instruments has requested the INSTRUMENTALIST not to mention his name because he is unable, at least for the time being, to make additional F clarinets.

How to Improve Your School Orchestra

J. J. WEIGAND
Lawrence, Kansas

THE SALESWOMAN had said my wife would be delighted with the book.

"It's so practical," she cooed, "and gives so many worth-while ideas."

At home, proud that I hadn't forgotten our anniversary, I presented the package with a flourish.

"Oh, a book; how nice," said my wife. "We can write the date in the front and always remember this anniversary."

Tearing off the wrappings, Kate looked at the title, *Housekeeping: How To Do It.* She paused only momentarily before looking up at me . . .

I did accomplish one thing with that gift. We haven't ever forgotten that anniversary.

THE WRITING of this article may be another case of sticking my neck out, but the fact is that my opinion on the so-called "string situation" calls for simple and fundamental suggestions for the improvement of school orchestras instead of generalities which are often unapplicable to particular situations.

The orchestra, the most effective medium of musical expression, is gradually disappearing from our schools. It is generally agreed that the "string situation" is almost directly responsible.

Much has been written about remedies for the string sections but most of the advice can only be applied by a teacher who knows the stringed instruments thoroughly. My purpose is to offer a few practical suggestions for the improvement of an orchestra whose conductor is not too familiar with string methods.

During thirteen years of dealing with orchestras from the junior high to junior college level, the writer has noted certain guide posts that every teacher of orchestra can use to advantage in fostering musical growth in young string players:

(1) *Development of a favorable attitude.*

Many directors lack enthusiasm for strings. Pupils are quick to pick up the personal feelings of the leader and to reflect it in their work. A good spirit is needed within the group. A director should remember that the group is not primarily for his musical enjoyment but for the musical enjoyment and growth of the pupils.

(2) *Selection of appropriate music.*

Selection of music is one of the most challenging factors in development of string players. Start the group with something playable, tuneful, and with few technical problems. The interest and attitude of the players hinges primarily on this one point. With young players, select music that has been arranged for young players. Be careful: there is much music that is not worthwhile and should be eliminated from the very start. Music that is too difficult will kill the organization. After the orchestra is well under way, one or two numbers may be given out that will require a determined effort to master. The result may not be a polished performance but the problems involved will furnish learning situations that cannot be met in any other form.

(3) *Second parts for the strings* have always presented a problem in school orchestras. Usually they offer no challenge; most often they consist of "putt-putt" rhythms. The melody should be passed around in the music chosen. Accompaniment players will be interested in their contribution to the group performance if they understand that their music is an integral part of the whole. Many teachers allow to run rampant the idea that "the second parts are for the poor players" and make no effort to change this method of thinking. If it is impossible to find arrangements all ready to use with the melody in the second parts, re-write phrases to suit current needs.

(4) *Frequent performance.*

One or two orchestra concerts each school year will not suffice. In-school and out-of-school appearances should be promoted frequently. Then the group has something to work for and a chance to prove its capability. Important events need not be sought after for public appearance; use service clubs, church groups, community meetings, and once or twice a year a trip out of town.

(5) *Individual problems.*

Unfortunately some so-called music educators have advanced the idea that all we need to do is to thrust a fiddle under the chin of the child, tell him to play, and then forget about how he places his fingers, pulls the bow, and even how he tunes up. Private study for each stringed instrument player is highly desirable but usually impossible. String classes and sectional rehearsals then should be a part of every orchestra program. Careful guidance and study is necessary to develop good players. Pupils can be brought to a realization of the problems of their instrument. They should not be just "told" but allowed to make comparisons between the right and wrong. Wrong will be done. Do not condemn this with a "You can't do that," but use it as a means of gaining insight into the problems of the development of better performance.

(6) *Extent of repertoire.*

The perfectionist has long held a high rank in the field of music education but he can do a great deal toward ruining a school orchestra. The immature player is not ready to endure the rigid and lengthy rehearsal period necessary to attain perfection in orchestral music. If a whole semester is spent adding finesse to one or two numbers for a particular performance, the children lose their spontaneous whole-hearted response to music, they

lose the opportunity to become acquainted with a variety of musical literature, and they relinquish the experience of meeting technical problems involved in a larger repertoire. This is probably where the director has to repress 'self' more than in any other way, and think only of his group. An average school orchestra should cover at least fifteen numbers during the school year.

(7) *Bowing.*

The use of the bow would appear to fall under number five, but there are two aspects of good bowing which if employed will bring success to below-average groups. First, the majority of string players—and not only violinists—do not use enough bow. The amount of tone and its quality depend on the length of the bow used and the pressure applied at the beginning of the stroke, and on the speed with which the bow is pulled. String players should be encouraged to use all the bow. Directors will find it much easier to diminish the amount after a good full stroke is developed. Enthusiastic bowing means plenty of scratching, but after the scratching is eliminated there remains an improved tone.

Second, the unanimity of bowing in sections presents a better appearance, and a precision of attack and release. As all directors know, the bowing is not always carefully marked and in some instances is not indicated at all. Here are a few simple rules to be understood by string players: (a) pick-up notes are usually played with an up bow; (b) heavy chords or accents take a down bow if possible; (c) long slurs are impractical in slow-moving compositions; (d) measures start with a down bow unless otherwise indicated; (e) follow the section leader; (f) if a mistake in bowing is made, don't stop, but get back "in step" as soon as possible; (g) *piano* (soft) passages should be played in the upper part of the bow; (h) know the markings for legato bowing, staccato, etc.

For the benedict of the baton, and for the blasé conductor as well, there is a recent book by Charles Boardman Righter which gives the know-how on building an orchestra. Called "Success in Teaching School Orchestras and Bands," the book is as thorough as the one I gave my wife on housekeeping, and is worth twice its price for its practical advice on teaching instrumental music.

SCHOOL MUSIC CARRIES OVER INTO HOME LIFE

The string quartet shown above, submitted by Ralph Rush, our String Clinic expert, represents a chamber music group started while Rush was teaching at Cleveland Heights (Ohio) High School. This group with dozens of others like it learned to love string music at school and carried it over into playing at home and in the community.

Recordings To Lend

Frank A. Beach's idea of lending victrolas and recordings of good music to the public schools in Kansas may be fulfilled if Ellsworth, Emporia, and Baldwin's examples are followed by other Kansas towns.

These towns have established collections of records at their public libraries, and the discs are loaned like books.

Sponsored in Ellsworth by the Fine Arts Club, the collection of records grows regularly. In Baldwin Alfred Service conducts a "listening hour" for people who wish to come to hear music with explanations.

Roger Triplett, in an editorial in the Emporia *Gazette,* lauding the addition of recordings to the public library, said: "The public is rapidly turning to records to get the kind of music it wants, proving rather decisively that the radio by itself is not doing a complete job."

—*Kansas Music Review*

Stuart Walker Wins National Composition Competition

Stuart Walker, Head of the Violin Department and Conductor of the Bethany Symphony Orchestra at Bethany College, Lindsborg, was awarded first prize for his composition, "Four Pieces For Wind Instruments" in the Chamber Music Division of Phi Mu Alpha Sinfonia's Graduate Composition Contest.

Gilbert Waller to Give String Demonstrations

Revival of interest in string study and in public school orchestras was a topic of discussion at the planning convention for the Southwestern Conference held in Tulsa in October.

Gilbert Waller (whose articles on teaching strings appeared in the *Review* last year and the INSTRUMENTALIST last fall) has accepted a unique position at the University of Oklahoma which enables him to travel about giving demonstrations of string teaching techniques and conducting string orchestra clinics.

Bb—Eb—F

Concerning your article "Bb—Eb—F," beg to state that I studied in Rome. That was in 1905 and they were then using exactly that system over there. The cornets were told that Bb on the third line was played open—C—as we have it here.

And so were the clarinets and all the other Bb instruments, in the treble clef.

Cavalier Giovanni Tarditi, director of the 1st regiment Grenadiers Band, was a very close friend of mine. In tuning up his band he would call out, "Si Bemolle," meaning Bb in English, but the cornets, clarinets, etc., would actually sound C in the third space. S. J. Mustol, San Rafael, Calif.

INSTRUMENTALIST CIRCULATION SPREADS LIKE PRAIRIE FIRE

With the close of the first year of publication, the publisher and editor of THE INSTRUMENTALIST are happy to announce that to the best of our knowledge and belief, this magazine is *received and read with interest* by more school band and orchestra directors than any other similar music education magazine.

Not only does our net paid circulation include music educators in every state of the Union, but several foreign countries, including Canada, the Philippines, Panama, and Australia; also Hawaii and the Canal Zone.

Our publishing and editorial offices have been moved to new and larger quarters, and the staff has been enlarged.

One of the really great pictures produced by the war, THE TRUE GLORY, is fortunate in having an exceptional score. This music is by William Alwyn, the brilliant young English composer, already responsible for the scoring of DESERT VICTORY and THE WAY AHEAD. Significant preliminary work was done by the American Marc Blitzstein, who travelled through France collecting original folk materials. The score, combining the efforts of these important musicians, was recorded by the London Symphony Orchestra.

—*Music Clubs Magazine*

RICHARD J. KEENLEY

Richard J. Keenley of Lyon and Healy passed away March 17th while in Omaha, Nebraska, on a business trip. He was for many years manager of the band instrument department, and had recently been made supervisor of the record division. His genial personality will be missed by his many friends and customers of Lyon & Healy.

Woman's Home Companion said recently: "Many bright children need to be applauded with one hand."

MUSIC FOR STRINGS

The Elkan-Vogel String Orchestra Series

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Purcell-Elkan—The Golden Sonata	.80	.25
Gretchaninoff-Elkan—Berceuse	.60	.15
Keenan, Gerald—Rozmarinje (Folk Song)	.75	.15
Geminiani-Sabatini—Concerto Grosso in G minor	1.25	.30

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DAMROSCH RETIRES

Walter Damrosch retired as Music Counselor of the National Broadcasting Company April 1, which post he held since 1927. He is eighty-five years of age.

Damrosch was director of the New York Symphony Society Orchestra from 1885 to 1926, and in 1927 started his famed "Music Appreciation Hour" which continued on the network for fourteen years. He composed "The Man Without a Country" and other operas.

His work in musical education of the young is regarded by him as his most important contribution. His young peoples' concerts were started in 1891, and were attended through the years by many thousands of youngsters.

He is shown above in his home in New York posing with a favorite statue of a youth, about which he remarked, "He looks as if he owns the whole world, which is, of course, the way every little boy should look."

AMERICANS ABROAD

Approximately thirty artists will concertize in more than sixty cities in Europe, Latin America, Australia, and other countries this spring and summer. Among the first to leave the United States was Yehudi Menuhin who will concertize and record for RCA in England and France.

Leopold Stokowski goes to Europe as special staff musician to conduct various orchestras in zones occupied by the American Army. He will be abroad four months. The Paganini Quartet will make an extensive tour of eight European countries. Mischa Elman will be one of the judges in a violin contest in the Second Annual International Music Festival at Prague.

INTERLOCHEN FILMS

Three sound color films of activities at Interlochen may be secured, rental free. "Symphony of Young America" (22 minutes) shows rehearsals, concerts, broadcasts, recreation, etc. "Youth Builds a Symphony" (25 minutes) shows progressive steps by which the young orchestra masters a symphony, and performance of Hanson's "Romantic Symphony." "Exploring Talent at Interlochen" (25 minutes) illustrates a talent-finding program of the junior divisions of the camp. Bookings are limited to one film to a school during a semester. Address, National Music Camp, Ann Arbor, Michigan.

COMPOSERS' PRIZE

The E. Robert Schmitz School of Piano in San Francisco is sponsoring the North American Prize for Composers and Pianists, donated by Eleanor Pflugfelder of New York City and consisting of $1,000 for a composer and $1,000, $300 and $200 for pianists. The composer's prize will be awarded to the best fifteen-minute composition for the piano submitted by a citizen of the United States, Canada or Mexico.

OBOE BREATH

We used to hear about oboe players who learned to inhale and exhale through the nose while sustaining breath output through the mouth, and asked Clayton Wilson what he thought about the old tale (see "The Oboe," Woodwind Clinic, March-April issue). Here is his reply:

"The only way it is possible to inhale and exhale while playing a tone is to exhale air from the mouth through the instrument while air is inhaled through the nose into the lungs. Cheeks bulged with air do not produce an embouchure which in turn can produce a good tone. I have *never seen* any one play a tone while inhaling and exhaling. I have *heard* that there are people who can do it; however, I have tried it myself and cannot do it. I have *heard* that it is easier to produce such a continuous tone on any instrument that does not protrude into the mouth. Frankly, I think the question is one that has no practical value and is only an interesting subject of conversation. I would definitely deny that the *learning* of such an ability by an oboe player would be worth the time and trouble."

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Playing the French Horn

MAX POTTAG
Northwestern University

Breath Control

IT IS THE PLAYER who controls the intensity of the air stream, the evenness with which it is propelled through the instrument, the manner in which it is started and stopped and how accurately and delicately it is controlled in keeping with the desired musical meaning. How are these controls developed?

I believe that the breath should be taken in through the mouth and not through the nose. As the air is inhaled the ribs as well as the stomach walls are extended while the diaphragm[1] muscle is lowered to increase the capacity of the lungs. While the breath is exhaled the stomach walls remain more or less stationary while the diaphragm and ribs assist each other in expelling the the air. Tightness in the midsection will cause the tone to suffer. At all times it is necessary that the air be expelled evenly. This takes much practice.

One should bear in mind that the length of the F French horn is over twelve feet while a mellophone of the same pitch is only half as long. It is necessary to blow *through* the horn and not *at* it otherwise a good vigorous tone of true horn quality is not possible. Many cornet players who have been transferred to the French horn are especially likely to blow *at* the horn instead of *through* it. Even a beginner should be taught to produce a reasonably round and full tone instead of one that is soft and anemic in quality. It is hardly necessary to mention the need for having a good playing posture, yet many bad faults can be directly attributed to a faulty posture. The shoulders should not move in the process of inhaling or exhaling.

Relaxation is a word that is often misused and yet one cannot help but use it again and again in the teaching of any skill. Though there is some tension in the lips and a certain amount of pressure is needed to expell the air, there is no need to tighten the stomach muscles unduly, nor the throat muscles. Some students who come to me have been taught to hold the stomach walls rigid while exhaling. This is incorrect. Another fault is to over-do the pulling in of the stomach wall while exhaling. The breathing process is a natural one and any artificiality or unnecessary exertion is harmful.

I also believe in more frequent breathing especially in fast music where time does not permit a deep breath. Better phrasing results thereby and greater playing facility.

Attack and Embouchure

Contrary to the opinion of many I believe it is better to place the tip of the tongue between the teeth instead of against them when starting a tone. The tongue is pulled back quickly as when saying the syllable "Ta" or "Tu," and yet the action is similar to that when spitting away an imaginary piece of thread that has lodged on the lips. The between-the-lips attack produces a surer start of the tone than the back-of-the-teeth attack, especially is this true in the upper register of the instrument. Under no circumstances should one use the tongue to stop the tone as in saying "tut" nor should one permit the throat to be contracted to assist the stopping of the tone. All that is necessary is to cut off the air supply at the source, in the lungs. The syllable "da" used in legato tonguing should be delayed until the student has developed a good tone and a sure attack with the "ta" and "tu" syllables. As the player progresses the tongue will automatically function correctly.

The mouthpiece is placed on the center of the lips unless the teeth formation is such as to favor an off-center placement. I recommend that about two-thirds of the mouthpiece be placed on the upper lip. The corners of the mouth are firmly sealed but without pulling them back as in smiling, rather they should have a tendency to pucker just a little. This puckering tendency is highly desirous for shaping the lips as a funnel in directing the air into the mouthpiece.

It makes little difference which note is the initial starting tone for the beginner. From whatever tone he can best produce the range is extended up and down. Contrary to what the student may think, the upper register is helped considerably by the development of a good middle and low register.

Another point of importance is for the student to avoid pulling up the face muscles when playing in the middle register but to relax the lower jaw. This will produce a mellow tone and one which is better in pitch. This relaxed playing position should be maintained even when playing high tones. It is the lips and not the pressure of the air or the muscular tensions in various parts of the body which pro-

[1]Diaphragm—a partition composed of muscles and sinews; specif., the partition separating the cavity of the chest from that of the abdomen. (Webster).

GROUP SUBSCRIPTIONS

The INSTRUMENTALIST has been adopted by many institutions of higher learning as required or reference reading in music education teacher-training courses. Prices, one year, 5 issues (September to May, bi-monthly), 4 to 8 copies mailed to one name and address, each, 60c; 9 or more to one name and address, each 50c. (An extra charge is made for the September and November, 1946, copies).

Group orders of the current or succeeding issues, 4 to 8 copies mailed to one address, each, 20c; 9 or more to one name and address, each, 17c.

Remittance should accompany order.

duce the high tones. It is thus desirable to build up the higher range of the instrument while playing *piano*. One should avoid pressing the mouthpiece against the lips to assist the playing of high tones.

It is important that the beginner practice slowly so that he can concentrate on each particular task at hand.

To recapitulate: the French horn player should (1) breathe deeply but correctly, (2) blow through the horn and not at it, (3) place the tongue at the edge of the lips, and (4) adjust the lips with a slightly puckered tendency.

FRENCH HORN CONCERT
Max Pottag, director
Lutkin Hall, April 14, 1947

Prayer from "Lohengrin".....Wagner
Ensemble of sixteen horns
Villanelle, solo for horn.....Dukas
J. Winter
Trio for horn, violin and piano (1st movement) .....Brahms
C. Cosgrove, M. Baddin and Mrs. Owen
Trio Miniature .....Winter
Trio for horns (Orig. 2 oboes and Eng. horn) ..... Beethoven
J. Winter, M. Huebner and T. Murray
Symphonic Sketches .....Otey
The double quartet
Sextet for two horns and string quartet ..... Beethoven
(2nd and 1st movements)
J. Winter, M. Huebner and String Quartet
Romance for horn and organ.....Debussy
Pavane for horn and harp.....Ravel
C. Cosgrove, horn soloist
Finale from Symphony No. 1.....Brahms
Ensemble of sixteen horns
(Fifteen of the sixteen hornists play double horns.)

Adam Lesinsky of Whiting, Indiana, as seen with pupils who took up strings with a modern touch: Multi-colored (red, white and blue) violins and instruments of reduced sizes. (Instruments of the violin family are unique in that they have *never* changed in appearance while almost all other instruments have undergone changes which appeal to the eye). Even the bow at left is in contrasting colors.

From left to right, the instruments are: ¾ size violin, ¾ size viola, ½ size violin, cellette and bassette. The instruments are made of plywood and are guaranteed against cracking. Picture by courtesy of Fred Gretsch Manufacturing Company, 60 Broadway, Brooklyn 11, New York.

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MUSIC Reviewed

BAND

By George C. Wilson

Suite Francaise, Darius Milhaud. Leeds. Symphonic band, $9.00; full, $6.50.

Originally written for band, this work is an important addition to fine concert literature by a major contemporary composer. The work is of Class A or college difficulty; however, the parts are not too demanding. The Suite is in five movements, each named for a French province. The work is not extremely modern and yet its style is quite characteristic of the polytonal writings of its composer. Excellent music, well written. You will want this number. We realize that the printing of full scores is an expensive process, but condensed scores could be labeled and cued more adequately than this one.

Circus for Band, Eric Greenwood. Educational Pub. Inst. Corp. (EPIC). Symphonic band, $7.50; full, $6.00.

This work has vigor, zest, and color. It is full of rhythmic interest, humor, and accentuates the dramatic. The piece is difficult, being for college or Class A bands. Another fine addition to good musical literature written directly for band.

Fifth Act from Faust, Charles Gounod. Carl Fischer. Symphonic Band, $7.50; full, $4.50.

Some of the best music from the opera is found in the fifth act. This makes a rather long piece (playing time 16 minutes), but it provides many fine dramatic musical moments. This is fine band music of moderate difficulty for a good Class B or A band.

Lonely Landscape, Robert McBride. Leeds. Symphonic band, $5.00; full, $3.50.

Designed to display a variety of styles in which a swing band might treat a smooth, flowing melody, this is an interesting original work for band. It is scored effectively and written with a fine modern approach. McBride writes and arranges in the modern dance and radio idiom with a great deal of ease and effectiveness. Class B to A difficulty. Duration, 7 minutes.

Eulogy, Joseph Wagner. Leeds. Symphonic band, $5.00; full, $3.50.

Composed directly for band, this is music of a reverent, simple flowing quality. There are climaxes of strength and power. Designed to be used as music "In Memoriam," it contains a harmonized "Taps" section near the close, which may be omitted if desired. Class B difficulty. Duration, 6 minutes.

Overture for Band, Andrea Rolland. EPIC. Symphonic band, $6.50; full, $5.00.

A bright, rhythmic, spicy piece for band. The modern accent will attract attention to this piece. For a vigorous piece of modern original band literature, this piece is the answer.

Gracious Lord Who Givest Blessing, Kempinski. Leeds. Full band, $1.50; chorus parts, $.15.

If you want an anthem of moderate difficulty for mixed voices and band, this piece should fill your needs. A fine text, a good musical background, and good taste combine to create an attractive small piece for band and chorus.

Fable Overture, James Gillette. Kjos. Symphonic band, $6.00.

A solid Class C overture. The material, rhythms, and keys are easy. All parts are kept busy, and the score is well cued and marked clearly.

From Heaven Above, Johann Sebastian Bach, arr. by Don Malin. Kjos.

Fine music that is well arranged for band. It is one of the Choral Preludes by Bach and requires careful musical handling. Of moderate difficulty, it is an excellent addition to literature of a good Class C or B band.

By Gene Chenoweth

Caribbean Sketch, Pedro Sanjuan. Leeds. Symphonic band, $7.50; full, $5.00. Approx. playing time, 9 minutes.

Music from the Caribbean area has become increasingly popular in late years; the strong, primitive and invigorating accents of this typically Creole and Negroid music find instant favor with North American audiences. The exotic flavor of this music will slake the thirst of your band members for music with the modern touch. Moderately difficult.

West of the Rockies, March, J. J. Richards. Barnhouse. Full band, $1.00.

A moderately easy march for band which your students will like on sight. Has a trio with a break for the low reeds and baritones; also an excellent opening strain for tenor brasses.

Devotion, Albert W. Ketelby, arr. David Bennett. Mills.

Ketelby fans will say "nuff said!" An easy number for any band to play. No particular demands on any instrument.

FOUR SOUSA MARCHES RESCORED: 1. Semper Fidelis, arr. Philip J. Lang. Mills. Full band, $1.00. 2. The Thunderer, arr. David Bennett. Bregman, Vocco & Conn. Full band, $1.00. 3. The Gladiator, arr. David Bennett. BVC. Full band, $1.00. 4. National Fencibles, arr. David Bennett. BVC. Full band, $1.00.

The principal re-scoring in Semper Fidelis occurs at letter E, where the famous woodwind figuration, which in the original enters against the trumpet fanfare, is now doubled by the cornets and the melody is carried alone by the trombones. In addition, the figuration is harmonized.

In the *Thunderer*, Dave Bennett has added a few effects of his own. At letter D we find a fanfare figure for cornets and trombones.

For the most part the formula of adding sugar and spice is also found in the *Gladiator* and *National Fencibles*. In effect, both Lang and Bennett have achieved something a bit different while keeping rather faithfully to the originals.

General Spaatz, March, Capt. George S. Howard. Mills. Full band, $1.00.

Here is a fine 6/8 march, tuneful, and full of vitality. One of the best of the new marches which this reviewer has seen.

Boogie Woogie Band Book, arr. Paul Yoder. Leeds. Conductor, $.60; parts, $.35.

Fifteen solid arrangements in the usual effective Yoder craftsmanship are contained in this book, among which are "Beat Me Daddy", "Boogie Woogie Bugle Boy" and "Mister 5 by 5".

Petite Suite from Opus 39, Tschaikowsky, arr. Robert Cray: 1. March of the Wooden Soldiers, 2. Old French Melody, 3. In Church, 4. Waltz. Edw. B. Marks. Symphonic band, with conductor's score $5.50; full, with conductor's score $3.50.

Just the number a great many Class C conductors have been looking for to relieve their programs of the monotony of so much synthetic so-called "training" material. All parts are very easy. The numbers are "contrasty" and should serve to develop some conception of style in the young bandsman.

Waves of the Danube—Waltz, J. Ivanovici, transcribed by Philip J. Lang. Mills. Symphonic band, $4.00; full, $2.50.

An easy arrangement of this famous waltz suitable for Class C bands. Reed parts lie well; all parts should be handled by young players with comparative ease. The present arrangement is considerably abbreviated from the original.

Chicago Rockets, Paul Yoder, official song of the Chicago Rockets football team. Kjos. Full band, $1.00.

Opens with an effective fanfare. Might be adapted for individual school purposes, using original words.

100 Songs You Remember—For Band, Orchestra, Chorus, arr. Forrest L. Buchtel. Kjos. Instrumental, $.40; Vocal edition, $.35; Piano-conductor, $1.00.

As the title implies, this is a collection of familiar song material. Invaluable for that community sing, or to get audience participation at convocations and basketball games.

Saint Hubert, Overture, Gabriel Pares, arr. L. W. Chidester. Kjos. Symphonic band, $6.50; full, $4.50.

An excellent descriptive overture for Class A or superior Class B bands. Depicting a fox hunt, the work is named for Saint Hubert, patron saint of the hunt. A good set of horns, among other things, is desirable for best results although cross-cueing has been well taken care of. It is impossible in a short review of this type to verbalize adequately about the many fine features of this work. Directors would do well to examine it for themselves. One hopes that

Dr. Chidester will continue to enrich the available literature for American school bands.

Joyous Interlude, Dai-Keong Lee. Mills Music. Symphonic band, $6.00; full, $4.00.

"A short brightly scored work . . . written directly for the Goldman Band"—so runs the program note; and one hopes fervently that the conductors of American school bands will continue to spend an ever-increasing share of their library budgets for new works as deserving as this one; for this is the best way that we can encourage American publishers to give the contemporary composer a chance to show what he can do writing for the band medium. The publisher needs a market for such fare and the composer needs a hearing—and a living.

"Joyous Interlude" is not an easy number to play well, but it has good musical ideas and will justify painstaking rehearsal. The condensed score furnished this reviewer seems to indicate an instrumentation that is rich in the possibilities for a full-sounding and colorful performance. The harmonic structure will appeal to those who are thirsty for something more interesting than the usual mine-run of releases for band. As a whole, the work will appeal to high school youngsters for it has something of their youthful spirit. College bands, please take note too!

ORCHESTRA

By George C. Wilson

Cole Porter Favorites, arr. and scored by Gregory Stone. Harms. Set A, $7.50; set B, $6.00; set C, $4.50.

A brightly arranged orchestration of the following Cole Porter tunes: "You Do Something For Me;" "Love For Sale;" "What is This Thing Called Love?;" "Old Fashioned Garden;" "Night and Day;" "Anything Goes." Good music to brighten up your program. Class A material.

From the Black Belt, William Grant Still. Carl Fischer.

This is a suite of seven *very* short pieces full of color and novel effects. They are clever and amusing. The seven pieces are subtitled: "Li'l Scamp;" "Honeysuckle;" "Dance;" "Mah Bones is Creakin';" "Blue;" "Brown Girl;" and "Clap Yo' Hands." The fifth number, "Blue," requires a good solo flute; otherwise, the work is of Class B difficulty. Playing time, 11½ minutes.

By Gene Chenoweth

Cortege from The Red Poppy, Reinhold Gliere, orchestrated by Arthur Cohn. Elkan-Vogel. Score, $2.50; parts, $4.50.

This looks like one of those tremendously thrilling numbers which most school orchestras will sink their teeth into with a will. This is music which pays rich dividends in satisfaction for the time spent in its preparation. If your orchestra is of reasonable competence you will hail this number with joy.

Opening with sombre chords in the lower reeds and strings, the work is gradually augmented to an impressive climax. There are no complicated rhythmic problems and it looks as though the parts would lie well for all instruments. Better put this one down as a *must*.

Please say "I see by The INSTRUMENTALIST Magazine" when writing firms mentioned in these pages.

You are Free (Love is Just a Game), from "Apple Blossoms," Victor Jacobi, arranged and orchestrated by F. Campbell-Watson. Harms Auditorium Series. "B" set of parts, $3.00; "C" set of parts, $2.00.

A rather easy arrangement of a perennial favorite. The condensed score furnished for review would seem to indicate that the string parts are within the reach of most school performers. Nice wind color and general sonority throughout.

By Paul Rolland

Idyl for Orchestra, Paul White. Elkan-Vogel. Score, $2.00; parts, $2.50; piano-conductor, $.60; extra parts, $.30.

A beautifully orchestrated piece in broad style. Solos are given to two violins (high positions), two flutes, oboe, French horn, cello, and harp. With good solo players the piece will be a success. French horn is the only brass. 4½ minutes.

ENSEMBLES

By George C. Wilson

Quartet in F for Flute (or oboe), Clarinet, Horn and Bassoon, G. Rossini. Mercury. Score, $1.00; parts and score, $3.00.

This is the only piece Rossini wrote for a small wind ensemble. It is of medium difficulty with important and difficult solo passages for each instrument. Bright, gay, and melodious, in the best Rossini style, the piece is a fine program number. The work is edited most carefully and completely. 8 minutes.

Two Sketches for Woodwind Quintet, Darius Milhaud. Mercury. Score, $1.00; complete, $2.50.

Fine contemporary music, in the best Milhaud manner, for flute, oboe, clarinet, horn, and bassoon. Attractive and appealing, this work has melodic, harmonic, and rhythmic interest. Moderately difficult. 4½ minutes.

Five Little Duets, Franz Schubert. Version A, 2 horns (original); Version B, 2 cornets, clarinets, baritones; Version C, 2 flutes, oboes, saxes. Mercury. Each version, $.50.

These are short two-part songs written for voices or horns originally. They are easy and make excellent training material.

By Gene Chenoweth

Bells Across the Meadows, Albert W. Ketelby, trio arr. for violin, cello and piano by Henry Sopkin. Mills. $.75.

All parts of medium difficulty. The fingering of the string parts would have enhanced its value to student performers.

Aurora, cornet trio with piano accomp., Leonard V. Meretta. Mills. $.75.

A new trio in the traditional polka style. The demands on the players are not extreme in any way.

Holiday Polka, Trombone trio with piano accompaniment, Leonard V. Meretta. Mills. $.75.

A rather easy trio, and very welcome to the all-too-scarce literature for this combination.

SOLOS

In Retrospect, B-flat Clarinet (or E-flat Alto Sax) with Piano, Luther Trowbridge. Composers Press. $.80.

A "tonal" number requiring some expressive sense and musical depth to give it full flavor. Not technically difficult.—G.C.

Organum Metamorphosis, B-flat Clarinet (or E-flat Alto Sax) with Piano, Luther Trowbridge. Composers Press. $.95.

A sustained, moderately easy number which lies quite as well for the saxophone. —G.C.

Alla Marcia, Luther Trowbridge. Composers Press. $.95.

Written in an energetic martial style, this piece offers the sharp tongued trumpeter a nice short diversion. Not too difficult. Range to high B, rhythmically interesting. —G.W.

Homage to Chopin, for Oboe (or B-flat Clarinet) and Piano, Luther Trowbridge. Composers Press. $1.00.

Of medium difficulty. Excellent for developing a fine legato style. Your students should like it.—G.C.

Barcarolle for B-flat Bass Clarinet (or Bassoon) with piano, Luther Trowbridge. Composers Press. $1.00.

A rather easy, flowing melody. An interesting and welcome addition to the all too scarce literature for this instrument. —G.C.

Chromatico for Trombone or Bassoon (or 'Cello) with Piano, Luther Trowbridge. Composers Press. $.80.

This number has less musical interest than the other four wind solos by this composer. It doesn't look as effective for the trombone as for the 'cello or bassoon.—G.C.

Divertimento for Cello and Piano, W. A. Mozart. (Also transcribed for viola and piano). Elkan-Vogel. Each, $1.50.

This is a bright classical work transcribed by Piatagorsky. It has four short movements. Since the piece lies in a fairly high register of the cello, it is easier for viola than cello; the range of the piece, however, is limited and does not demand the use of too many registers. Moderately difficult for cello and moderate for viola.—G.W.

TECHNICAL STUDIES

Clarinet Mechanisms, David Gornston. Leeds. $1.00.

The publishers present this volume for the development of a technique which can cope with the interval complexities found in modern music. The mechanisms are dealt with in a comprehensive fashion and the entire approach is through intervals rather than merely through scales and chords. Every combination in major, minor, chromatic, pentatonic, and wholetone scales is presented—G.C.

MINIATURE SCORES

Symphony 9, op. 70, Shostakovich. $2.50.

Symphony 5, Prokofieff. $3.50.

Two authentic scores of contemporary Russian works. These are part of the Leeds Am-Rus Orchestra Score Series. It is good to have this material available.—G. W.

The Care and Repair of Instruments

DO'S and DONT'S

OSMUND GIHLE

"A Stitch in Time—" Our Expert not only tells us how to save our instruments, but offers a free service.

THE SAXOPHONE

1. Be sure to place the end plug on the instrument whenever it is in the case. This plug protects the key mechanism and the tone-hole socket.

2. Be careful when putting on the neck that you do not scrape the cork away from the octave mechanism.

3. Put the cap on the mouthpiece when it is not in use; this will prevent unnecessary reed damage and expense.

4. Don't tighten the ligature screws too tightly or the mouthpiece will become warped. Always loosen ligature screws when through playing.

5. Wash the reed with soap and water at frequent intervals.

6. The eating of candy or other sweet things before playing causes the breath to carry some of this sweetened air into the instrument and results in sticky pads. Pads may be cleaned with a pipe cleaner which has been bent in the middle and saturated with benzine. One of the commercial spot cleaners may also be used.

7. Oil the key mechanism about once a month. Just a drop of light oil on a needle is sufficient for each bearing.

8. Do not use polish on the instrument as some of it will surely get on the pads.

THE CLARINET

1. The owner of a wood clarinet should invest in a bore oiler. Sweet oil or regular bore oil may be purchased for this purpose from most music dealers. Use only a little oil. The protection given the wood by a light application of oil will often save it from cracking. Do not oil metal or composition clarinets.

2. Protect the wood instrument from excessive dryness, heat or sudden change in temperature. It is a good idea to wrap the clarinet case with several thicknesses of newspaper when taking it out in very low temperatures.

3. Keep the instrument clean by swabbing it out each time it is used. Check the tone-holes frequently and remove accumulations of dirt with a soft cloth wrapped around a small piece of wood. Take off the register key periodically so that you can clean out the hole with a pipe cleaner. Occasionally place the mouthpiece in a glass of vinegar overnight; then wash off with lukewarm water (never hot) and dry with a soft cloth. Occasionally clean the cork joints with cold cream and apply a fresh coating of cork grease.

4. In putting a clarinet together watch the bridge keys carefully so that they will not be bent or broken off.

5. Oil the key mechanism bearings once a month with a needle dipped in fine oil.

6. All rings should be tight, otherwise the instrument may crack when it is put together. If it is not convenient to send the instrument to a repair shop, the offending ring may be tightened by placing a thin cloth over the joint and then driving the ring on with a rawhide mallet, cutting away the excess cloth *before* driving the ring on all the way.

7. If the skin of a pad is broken it should be replaced immediately as it surely will leak. If the pads stick they may be cleaned with a bent pipe cleaner dipped in benzine.

THE FLUTE

1. The head joint should be washed out regularly. First, remove the cork. Notice that the bore is tapered so that the cork should come out of the larger lower end and not the upper (screw) end. The cork should be greased with cork grease before it is replaced. On the modern flute the end of the cork is 17 millimeters from the *center* of the blowhole. The swab stick usually has a mark on it to indicate this distance. If it does not, mail it to me (Winthrop Harbor, Illinois) and I will put one on it free of charge. When sending in the swab stick be sure to mention the make of your flute.

A wood flute or piccolo should not be washed out but should be treated in the manner indicated for the wood clarinet.

2. Do not use grease on metal flute joints, but use instead a little graphite (a soft lead pencil).

3. Do not use polish, as some of it will surely get on the pads and injure them.

4. Use a rubber band only in an emergency and then for just a very short time otherwise the sulphur in the rubber will eat away the metal.

5. Sticky pads may be cleaned in the same manner as described for clarinet and saxophone.

OBOE AND BASSOON

1. The same DO'S and DONT'S apply to these two instruments as to the wood clarinet.

BRASS INSTRUMENTS

1. Keep the valves clean by removing them from time to time and washing them with warm water and a soft soap. The valve-casing may be cleaned by a piece of wood covered with a soft cloth. The valves will need to be replaced correctly or the instrument will not play. Valve oil or water may be used as a valve lubricant.

2. Valve slides, caps and buttons should all be removed once a month to prevent them from sticking. The application of a little vaseline will prove helpful.

3. The mouthpiece should be washed out regularly. A dirty bore is extremely harmful to its playing qualities.

4. Do not tap the mouthpiece on the instrument with the hand.

5. The trombone slide will need extra care not only in handling it but in keeping it clean. After it is thoroughly cleaned apply some trombone slide oil or, if you prefer, some cold cream. The cold cream will need to be rubbed on the slide thoroughly with the entire hand.

6. Unless the water key corks fit perfectly the instrument is not in good playing condition. If it is split, it will leak. A new one can easily be fitted and cemented on, preferably with stick shellac.

The second drawing in our last article (March-April, page 12, Fig. 2) should have shown the post lying flat with broken spring stub up.

BAND TRIP

The St. Cloud (Minnesota) State Teachers College Band under the direction of Ronald G. Riggs appeared in concert in the high schools of Foley, Milaca, Paynesville, Willman, Sauk Rapids, St. Cloud Tech, and other centers.

ELKHART WORKSHOP

The Elkhart, Indiana, Workshop under the direction of David Hughes, was attended by nearly 200 music educators. Assisting organizations included the Elkhart Municipal Band and the Band Instrument Companies in Elkhart. The sessions were very informal and practical. Visiting directors made tours of band instrument plants, including the Conn Vocational School Instrument Repair Division. The Connsonata, new Electronic organ produced by Conn was demonstrated. Joseph Skornicka of the Milwaukee schools was guest conductor.

Band instrument industries participating as hosts included: C. G. Conn, Ltd., W. T. Armstrong Co., Emil K. Blessing Instrument Co., Buescher Band Instrument Co., Linton Manufacturing Co., Martin Band Instrument Co., and The Pedler Company.

JUST RELEASED

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Should Children Be Taught to Play

MORE THAN ONE INSTRUMENT?

Two instruments do not take twice as much time as one, because of the transfer of training.

Bonnie Jean Buchtel

PLAYING three instruments is just like a three ring circus, so if you like circuses and excitement, something doing every minute, you're all set.

Practicing three instruments is work but brings the happy reward of being able to play in many different musical organizations. If the orchestra or a string quartet doesn't need me, the flute quartet probably wants to rehearse. Then, if I'm not getting a solo ready for music club, some friend wants me to play an important accompaniment.

Finding time to practice is really the only difficulty, since playing with others is always fun. I especially enjoy summers at Interlochen, where I can play in band, orchestra, woodwind quintet, cello quartet, and accompany my friends on the piano.

Practicing, as all musicians know, is just a matter of budgeting time. I used to practice cello before school in the morning, flute I practiced after lunch and at other odd moments, and it was easy to sit down at the piano after school or any other time, because it was always ready and waiting for me. Mother remembers my practicing the flute and asking my dad questions about it while he ate in the breakfast nook.

The very rare musician who is sure of a concert career at an early age should not attempt more than one major instrument and perhaps some piano, which is very valuable for all fine musicians. But for someone interested in a Public School Music course or becoming a teacher, nothing is better than a knowledge and experience of playing three instruments, particularly if one is a string and one a wind instrument. Piano is also invaluable to any music teacher.

I have been very fortunate in having been brought up in a musical home. My parents supervised my practice and kept me from forming bad habits. There are six in our family, and we all play different instruments. I may specialize on one eventually; but I think that learning to play on three is stimulating and broadening.

Note—The writer of the above is seventeen, a high school senior in Evanston, Illinois. She plays in both band and orchestra. She received the highest award given to the most outstanding girl musician at Interlochen last summer.

Newspaper Criticizes Use of Term "Clinic"

The Texas Music Educators convention-clinic held in Galveston in February was followed by an editorial in the *Dallas Morning News* attacking the use of the word "clinic" in connection with work with music students, writes Pete Martinez of Kerrville, vice-president of the association. Apparently the editorial writer felt that the word was the exclusive property of the medical profession.

The word came into use with music educators and other professions to indicate the new type of convention where actual work was done under "clinical" conditions, as distinguished from the old type of convention where the agenda consisted chiefly of oratory. We conducted a music "clinic" at Rockford, Illinois, some twenty-five years ago, at which time neither the newspapers nor the medics objected. The term is now in almost universal use.

Perhaps the editor in question would have objected to the term "workshop" now also popular with educators, on the ground that the term is the property of tradesmen who work with their hands—or maybe we don't do any work anyhow?

SLIDE RULE

A slide rule which serves as a ready reference can be used to determine:

1. Construction of commonly used chords in all keys.
2. Note transposition from any key to any desired key.
3. Determination of correct keys for transposing instruments.
4. Transposition of chords when concert key is known.
5. Spelling of major and minor scales.
6. Just scale fractional ratios of major scale intervals and ratios between tones.
7. Tempered scale decimal ratios for 12 semitones of any one octave.
8. Spelling of all major scales by degrees and names.
9. Spelling of any chromatic scale by vocal syllables.
10. Determination of all chromatic intervals for one octave in any key.
11. The harmonic series from first to twentieth mode of vibration based upon any fundamental tone (brass instrument).
12. The vibration frequency of any tone within the range of the piano.

This rule is copyrighted in 1947 and is available from Mr. L. E. Waddington, 1023 Greenleaf Blvd., Elkhart, Indiana for $1.50. Instructions included.

M-G-M MAKES RECORDS

Metro-Goldwyn-Mayer, according to press reports, has recently entered the record field, hoping to compete with RCA Victor, Columbia, Decca, and Capitol, in a complete line of popular and classical records. The company hopes to press 40 million records this year. Production facilities have been established in New Jersey in a converted war plant.

MORTON GOULD

An album of original works written and conducted by Morton Gould has been released by Columbia. This is the first release *of* Morton Gould—in the past there have been releases of light classics *by* Morton Gould. The four twelve-inch records (M-MM-668, $5.00 plus tax) include "Cowboy Rhapsody," "Old Paint," "Home on the Range," "Old Sod Shanty," "New China," "Red Cavalry," "American Salute," "Songs of the Red Army," "Tschanka," "Go Down Moses," and other standard basic themes.

Notes and Codas

THE WARM-UP

By Joseph E. Maddy

Why do some bands and orchestras "warm up" by playing unison scales, chorales, chords, marches, arpeggios, or what not? There must be some good in all of these devices since they are used by groups that play well—or would these groups play better if they eliminated the devices?

Most directors think only of the technical warm-up,—scales, chords, arpeggios. Most band contest rules call for a warm-up march, which is in the nature of a psychological warm-up. Which is most important? Personally I vote for the psychological warm-up. Establish the right attitude—eagerness to play—and you have solved the warm-up problem. You can teach technique much more effectively when you have established the proper musical spirit among the members.

One fine band director was rated down by the judges for playing a chorale as warm-up for a Wagnerian selection. The rules called for a march, but this director knew that a march would put the players in the wrong mood for Wagner.

The director who can develop eagerness to play good music better will surely develop the best musical organizations.

REGULARLY EMPLOYED?

Artur Rodzinski left the Cleveland Orchestra to direct the New York Philharmonic. Now he is engaged to conduct the Chicago Symphony Orchestra. Another former conductor of the Cleveland Orchestra, Eric Leinsdorf, has been selected to head the Rochester Philharmonic. One cannot help but wonder how long each of these men as well as other professional conductors will retain their new jobs? How about the many conductors who have no permanent employment? It appears that less than half of them are on regular pay rolls.

Unlike the professional conductor or the athletic coach, the director of school bands and orchestras rarely loses his position because of the pressure brought by an organized minority of "alumni" or because the band or the orchestra has not won enough contests. The grass looks greener only on the other side of the fence.

ANNIVERSARY

Carl Ludwig of the Ludwig Music Publishing Company of Cleveland is currently celebrating the twenty-fifth anniversary of his music publishing business.

In 1921, as musical director of a large movie house, he sensed the need of more orchestra music arranged so as to sound well with small orchestras. Being turned down by various publishers, he brought out his first effort, "Valse Violette," which was played in theaters on three continents and caught the fancy of school orchestras that began to flourish about 1928. His first stock room was located in the basement of his home. The business later moved to the Century Building, and in 1941 to its present location at 323 Frankfort Avenue. His numbers were programmed and his efforts were praised by the late John Philip Sousa and Herbert L. Clarke. In using manuscripts for publication, he prefers to favor modern, American composers.

NEW BUILDING

The firm of Boosey and Hawkes, New York music publisher, has purchased a building near Lynbrook, Long Island, which is to house their general offices, instrument assembly, sales division, stock room and shipping department. Operations from the new site will begin about June 1. A part of the executive offices, together with the promotional department, will remain in New York. This is said to be the first experiment of its kind in the New York area.

Viola B. may play only one violin, but I'll bet she has more than one "bow."—*Gopher Music Notes.*

TOSCANINI

Several weeks ago an elderly man in an old tweed coat wandered unescorted into the television studios in Radio City. A guide in charge of tours asked for his tour ticket or his company employee's pass. "Pass? Pass?" the visitor declared. "My name is Toscanini, Miss." . . . And it was.

Just As You Say!

We were playing in the key of B. The serious flute student kept missing several of the sharps, so I wanted to call attention to the key signature.

I said: "Now I wonder what the key of five sharps is?"

Student: "I don't know either."—W. R. Cheek, Courtland, California.

***Note*—One dollar will be paid for each item published in this column. Topics are limited to sayings or incidents involving music participants and/or matters pertaining to music. Preference will be given to "Just As You Say" items which are certified as true and hitherto unpublished. "Slips" must be accompanied by statement giving source.**

Slips that Pass in the Type

"Wanted: Promising pupils to study with an outstanding sexophonist at nominal fee."

"He was admitted to the hospital's contagion ward because he was afflicted with a catching melady."

"Mrs. C. favored the group with a passionate rendition of Indian Love Call on the flute. Mrs. C. is the former Ruth H. who used to love in Beverly Heights where she established her reputation."

"The local violinist takes his music literally. When he came to the passage marked 'con sardino' he pulled out a sardine can."

SOUTH CAROLINA

In South Carolina the combined High School bands of Florence, Kingstree, Moncks Corner-Summerville, and Andrews staged a big parade in Andrews, February 27, at the noon hour, and on the same evening played a concert of seventeen selections under the batons of Harrison Elliott, Andrews, promoter of the event; Walter B. Graham, Florence; Newell Fogle, Kingstree; and Jewell Newell, Moncks Corner-Summerville. The auditorium was filled to overflowing for the concert.

MUNICIPAL BANDS

More cities and towns should have municipal bands. It is through a community band or orchestra that the objectives of music education are carried into adult life. Whether such an organization plays only summer concerts or through the entire year is not so important as that such an organization fulfill the many desirable aims of an active and superior adult group of instrumentalists.

In most cases the logical person to direct such a group is the local high school or college band or orchestra director. It is he who knows the graduates from the high school band and orchestra and it is he who usually has more training than anyone else for this position. The important consideration is to secure the best available person regardless of what regular position he may have.

In any circumstance it is desirable that the director and the players be paid for their services. This money may be secured through a band tax law, or through a combination of municipal funds voted by the local counsel and money raised through concerts and other means. Few municipal instrumental organizations exist on a superior plane of achievement without having adequate budgets on which to operate.

Elkhart, Indiana

An outstanding example of a superior community band is the Elkhart Municipal Band under the direction of Mr. David Hughes, who also is the director of the local high school band and orchestra. Through the consent of the president of this band, Mr. Robert F. Holtz, The INSTRUMENTALIST is fortunate to be able to present detailed information and figures on the operation and financing of this excellent organization. Mr. Holtz writes:

"The Active Membership of the band is set at 50 by the Constitution[1]. However in order that a full 50-piece band may play each concert, the Executive Committee of the band has increased this number to 53. During 1946 there were 19 outdoor concerts and three indoors; plans for 1947 call for the same. Active members are paid $1.00 for each rehearsal attended, $2.50 for each weekday concert and $3.50 for each Sunday Concert played. There is a fifty cents fine assessed if a member misses the roll call. Each member deposits $3.00 for a uniform, which is refunded when the uniform is returned."

The total budget for 1946 and again for 1947 is $9100.00. Most of this money is raised through a band tax law. The cost of each outdoor concert is $400.00 while the three indoor programs cost $500.00 each, including *all* costs. The Band rehearses each Monday throughout the year from 7:30 to 9:30.

Though there is an active local musician's union in Elkhart there is complete agreement as to the working relationships. This very fine band has members from many walks of life—men and women, business men and school teachers, craftsmen and farmers.

[1]The Elkhart Municipal Band constitution contains many pertinent facts not included in this short article. A copy of the constitution may be had free by writing to Mr. Robert F. Holtz, President of Elkhart Municipal Band, c/o Martin Band Instrument Co., Elkhart, Indiana.

NASM

The National Association of Schools of Music, accrediting body for educational institutions in this field, convened in St. Louis, Feb. 25-6, immediately preceding the convention of the Music Teachers National Association at the same place.

Dean Donald M. Swarthout of the University of Kansas was re-elected president of the organization; Burnet C. Tuthill, Director of Music at Southwestern College, Memphis, Tenn., and Peter Stam, Jr., Director of Music at Wheaton College, Ill., were elected Secretary and Treasurer, respectively. Newly elected as Vice President for Eastern District was Mrs. Janet D. Schenck, Manhattan School of Music, New York City. New members of permanent commissions include Roy Underwood, Michigan State College, Curricula; Arthur E. Westbrook, University of Nebraska, Lincoln, Graduate; Rogers Whitmore, University of Missouri, Columbia, Ethics; William B. Heyne, St. Louis Institute of Music, and Spencer Green, Illinois Wesleyan University, Bloomington, Publicity.

Promoted from Associate to Full Membership were Howard University, Washington, D.C., Winthrop College, Rock Hill, S. C., University of Tulsa, Oklahoma, University of Alabama, Manhattan School of Music, New York City. Approved for Full Membership were University of Minnesota, Kansas State Teachers' College, Emporia.

The Association is the only national accrediting body for educational institutions in the field of music in the United States, and has been influential in improving musical standards during the past two decades.

There is an interesting film called BATTLE FOR MUSIC, which describes the struggles of the London Philharmonic Orchestra to remain alive during the war. It is practically a documentary picture, but with excellent sound recording and some impressive photography. A high spot is the climax of Rachmaninoff's second Piano Concerto, with Moiseiwitsch at the keyboard.—*Music Clubs Magazine*

Examination papers of some students would provide the following biography: Handle, the great composer was born at about 1608 and died in 1759. (151 years.) He forced his fiends to listen to his compositions. The Merisah is divided into three parts, Birth, Death, and the Recreation.

—*Missouri School Music*

Le plus important fabricant de disques en Amerique vient de publier la liste des oeuvres classiques qui se sont le plus vendues: Le "Concerto No. 2 en Do majeur", de Rachmaninoff; la "Suite Casse-Noisettes" et le "Concerto No 1 en Si bémol majeur", de Tschaikowsky; le "Concerto en La mineur" pour piano et orchestre, de Grieg; la "Symphonie No. 8" en Si mineur (l'Inachevée) de Schubert; la "Rhapsody in Blue", de Gershwin, etc.

—*Le Passe-Temps, Montreal.*

The most important maker of records in America is going to publish the list of his classical numbers which have sold most: Concerto No. 2 in D Major by Rachmaninoff, Concerto No. 1 in B♭ Major by Tschaikowsky, Concerto in A minor by Grieg, Symphony No. 8 in B minor (unfinished), etc.

From Our Readers

"The get-up and contents of your magazine are good. This is what I have been waiting for over a period of years."—William Moore, Perth, Australia.

"It's the best magazine I have read in twelve years of teaching bands."—Tom Hewgley, Columbia, Tennessee.

"I read every page, which is something unheard of for me."—Harold M. Johnson, Gary, Indiana.

"We have needed this for years."—Gordon N. Patten, Jr., Oakland, California.

"The INSTRUMENTALIST should be a 'must' for every teacher of instrumental music. It is the best I have ever seen—should be issued monthly."—John F. Kafka, Alameda, California.

"Your magazine is most informative, and I'll be eagerly awaiting the arrival of future copies."—Harold Nakao, Hilo, Hawaii.

"May I congratulate you on a very fine, up-to-date school magazine. The articles are concise and to the point, and the special features are new and different."—Richard S. Orton, Arsenal Technical Schools, Indianapolis, Indiana.

"Orchids to your excellent and most thorough instrumental magazine. Every page is valuable and of prime interest to students and directors."—H. L. Rehfeldt, Stevens Point, Wisconsin.

"I have found your magazine very helpful, especially in reorientating me with the news of the music field since my return from the Army."—Clarence F. Mosher, Jr., Windsor, Vermont.

"By far, I think your magazine is the best ever published, and I have subscribed to them all."—John H. Butcher, Director of Bands, Norfolk, Virginia.

"You have in your magazine what I personally feel is the finest thing of its kind published today. Why not make it a monthly publication?"—Arnold Rudd, Mitchell, South Dakota.

"Every page is interesting."—Chester West, Bowman, North Dakota.

"The INSTRUMENTALIST is the finest. It is full of worth-while articles which I find especially valuable as a performing musician."—Arthur Wolf, Chicago.

"I wish to inform you how much I enjoy your magazine. I think The INSTRUMENTALIST is the most practical music publication that is edited. I keep all my copies on file and use them as a reference library. I am only sorry that you do not go to press every month."—Lester DeBard, Lebanon, Indiana.

"Your list of small ensemble material has been a real help. I am wondering if it would be possible for you to accumulate and publish lists of graded solo material for each string, woodwind and brass instrument."—William R. Burchardt, Junior College, Tonkawa, Oklahoma.

"The INSTRUMENTALIST is indeed the finest magazine devoted to the interests of the instrumentalist that I have yet read. Sixty days seems a long time to wait for the next issue. I have resolved that every copy of The INSTRUMENTALIST will be an integral part of my library. I am making a card file catalogue of all articles that I may wish to refer to in my teaching of instrumental music."—Francis P. Davey, Terre Haute, Indiana.

"It was a great experience finding your magazine in the mail one day. It not only is a source of much good information but to the new teacher, such as myself, it is a real inspiration."—Eldred J. Clark, Jr., Corning, California.

IT PAYS TO ADVERTISE

"The readers of The INSTRUMENTALIST are indeed alert. In your last issue we advertised a sale on music files. In a few days our supply of files with locks was completely sold out. The INSTRUMENTALIST has proved a very successful medium of advertising."—Robert S. Otto, Office Furniture Clearing House, Chicago.

F AND Bb HORNS

"I am definitely in favor of using the single Bb five-valve French horn. It will do more for every player and do it easier. Since 1914 while I was solo artist with the St. Louis Symphony Orchestra I have used my single Bb five-valve horn exclusively—it was during this year this instrument was perfected, and I have added many refinements since.

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FRASER FIDDLE FLASHES

What have you—a fiddle or a violin? Outside appearance, even tone quality, does not answer the question. Price is an indication, but not conclusive. If your instrument sold for less than $100 when new, it is likely to be a fiddle, not a violin.

☆ ☆ ☆

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☆ ☆ ☆

Here is the way to judge the condition of your instrument inside as well as outside:

Loosen the strings enough to permit the withdrawal of the endpin. Tie the tailpiece and folded strings to the neck. Elevate the instrument as high as your eyes, with a good light playing through at least one soundhole. Tip the violin to permit inspection of its interior through the endpin hole.

☆ ☆ ☆

Examine the bass bar. If it does not set at a discernible angle fore and aft, it is incorrectly placed (probably carved out of the top itself, a cheap makeshift operation), and the tone will be weak. Good violins have heavier and longer bars which are fitted at an angle and *glued in.*

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A music dealer told us this as true of his temporary clerk during the Christmas rush: "Do we have *Jesu Bambino* for violin obligato?"

—Kansas Music Review

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To encourage composers to write musical works of Jewish content reflecting the spirit and tradition of the Jewish people, the music council of the National Jewish Welfare Board offers the following prizes for compositions received not later than September 1, 1947:

I. $1,000 for a symphonic composition for orchestra, or concerto.

II. $500 for a chamber orchestral work.

III. $500 for a musical play, operetta, or dramatic narrative with musical accompaniment.

The competition is open to all composers. Further details may be secured from the Jewish Music Council, National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

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BOOKS
You Should Look Into

By Viola Wahler

"How I Became a Cornetist," Herbert L. Clarke. Huber, $1.00.

It is a great American trait, this wanting to know "what makes it tick". Everyone wants to learn the secret of the other fellow's success—like how to be a second Paderewski "in ten easy lessons". Mr. Clarke attempts to tell you in seventy-four pages how he attained his place as a paramount artist. Reading the book is like reading a diary—it's "sketchy," due of course to the fact it's a compilation of many magazine articles. You follow Mr. Clarke from the United States (Indianapolis) to Canada, then back to the U. S. and to Canada and back several times, from a boyhood with a desire blocked by parental opposition (though he came from a family of musicians) to success. The young Clarke was his own teacher striving for success by surmounting obstacles and imperfections.

To be a cornetist was the aim of his life, but he coupled that with the desire to be a thorough musician knowing the best of music literature. He studied harmony, counterpoint, and transposition and did arrangements for bands in which he played. His ability to play the viola well will be a surprise to many who know him only as an outstanding cornetist.

This book contains, for all who aim to succeed, his secret ". . . nobody ever encouraged me to practice. Nobody ever pushed me ahead. Nobody ever taught me to play. Nobody ever told me I played well. I had to do all things by myself even in the face of all kinds of opposition."

"With Strings Attached," Joseph Szigeti. Knopf, $4.00.

This is one of the most human, most remarkable biographies ever written! It is Reminiscences and Reflections (its subtitle) of one of the most down-to-earth, thorough musicians of our time. Mr. Szigeti is sincere and honest in his opinions of Hess, Heifitz, Ormandy, Bartok, Busoni, and D'Indy—those modern immortals met in his book—while of himself he is too, too modest. He is one of those "salt of the earth" people who never consider themselves great. He was no prodigy in his own opinion, and in no way paints his achievements in glowing colors; on the contrary, he rather honestly admits his "shortcomings and offences", and even his lack of formal education. Of Myra Hess he says, "To many of us, the almost unique quality of her playing is her selfless humility in the presence of great music—her air of asking us: 'Am I not privileged to be able to bring this to you?'—never 'Am I not a wonderful pianist?' "

This statement could be used in the description of Szigeti himself. These memoirs are a profile of a sincere, almost too humble musician who even at the height of a brilliant career has the attitude of a struggling beginner aiming to better himself constantly. Having made recordings since his early childhood, Szigeti uses that method to check himself.

"Serge Koussevitzky," Leichtentritt. Harvard University Press, $3.00.

Dr. Leichtentritt gives us a scholarly, well-written and informative discourse on modern music in America, or modern American music, and of the man who is an almost unseen, and too often unacknowledged, force behind it, Serge Koussevitsky. Here, too, is the history of a fine American musical organization—the Boston Symphony. Koussevitsky and his orchestra have aided the American composer by using his works on their programs. This history of America's composers and their best works can be used as a handbook of our outstanding national Symphonic literature by the school and professional conductor.

In a quiet, non-flambouyant way Koussevitsky has furthered our love of the best through his performances, and has furthered music education through the Berkshire Festival, Tanglewood, and the Koussevitsky Foundation.

MEET THE AUTHOR

S. T. BURNS is professor of music education and chairman, department of music education, Oberlin (Ohio) Conservatory of Music. Formerly similar position, New York University. Was at Indiana University six years. State director of music for Louisiana four years. County director of music (Medina, Ohio) thirteen years. Oberlin graduate. Master's at Northwestern. Doctor's at Teachers College, Columbia. Has done summer teaching at Teachers College (Columbia); Northwestern; Louisiana State; Miami U.; and Ohio U.

HAROLD M. JOHNSON teaches at the Horace Mann School, Gary, Indiana, (twenty-first year). Taught summer courses in applied orchestras at Northwestern University and University of Michigan. Completed under-graduate and graduate courses at Northwestern University School of Music. Started teaching in Fallon, Nevada; later taught in Evanston, Illinois, public schools.

MAX P. POTTAG is a member of the faculty of Northwestern University School of Music. Graduate, Royal Conservatory of Music of Leipzig; was pupil of F. Gumbert, one of the greatest French horn teachers of all time. Has played in symphony orchestras forty-five years, the last forty with the Chicago Symphony, during which time he has had the privilege of playing under most world-famous conductors.

LOUIS POTTER is assistant professor of music at the University of Illinois (Urbana). A distinguished 'cellist, he was a member of the Baltimore Symphony. Formerly taught instrumental music in Washington, D. C., public schools, and was assistant director of civic orchestras there. Teacher of 'cello at Interlochen. Appeared in recital and concert in New York, Baltimore, and other cities. Studied at Peabody Conservatory with Bornschein and Strube. Played in ensembles under Weirtz, Deak and Jacobson at Julliard.

JAMES E. VAN PEURSEM is head of the department of music in the Eastern Kentucky State Teachers College, Richmond. Director, Stephen Collins Foster Music Camp. Formerly taught at Wakonda, South Dakota. In World War II he was with special services in Vienna, Austria; and member of the music faculty of the Biarritz American University, France.

J. J. WEIGAND is well known as the editor of an outstanding state magazine, the *Kansas Music Review*. He is on the faculty of Lawrence (Kansas) Junior High. Graduate, Emporia Teachers College; master's degree from Kansas University where he is now completing work on his Ph.D. Plays viola in K.U. symphony, and taught viola in summer music camp. Member Phi Mu Alpha and Phi Delta Kappa.

J. MAYNARD WETTLAUFER is director of music at Freeport, L. I., New York, and assistant director at the Ernest Williams Music Camp, Saugerties, New York. Degrees: A.B., Colgate; B. Mus., Sherwood School of Music (Chicago); M.A., Hofstra College (Hempstead). His bands have made numerous appearances at the Yankee Stadium and other famous sporting events.

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